

IN THIS ISSUE: { THE CITY OF GUIDO THE MONK—By ADELINA O'CONNOR THOMASON
BLACK ART—By FRANK PATTERSON

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Fifth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXIX NO. 25

NEW YORK, THURSDAY, DECEMBER 18, 1924

WHOLE NO. 2332



EUGENE GOOSSENS

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone: 2634 Circle
Carnegie Hall, New York

J. H. DUVAL
VOICE SPECIALIST
Italian and French Opera
New York Studio: 32 Metropolitan Opera House Building
European Address: Teatro d'Arte Moderna, Milan

M. F. BURT SCHOOL
Sight-Singing, Ear-Training, Musical Stenography, Normal Course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

ROSS DAVID
VOCAL STUDIOS
Sherwood Studio Building, 58 West 57th Street
Phone: Circle 2297

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
607-608 Carnegie Hall, New York
350 Main Street, Orange, N. J.
Residence: 680 St. Nicholas Avenue, New York

CASELOTTI OPERA COMPANY
G. H. CASELOTTI
Director and Teacher of Singing
Offers opportunity for operatic debuts.
11423 Broadway, New York City
Studios: 189 State Street, Bridgeport, Conn.

FLORENCE IRENE JONES
VIOLIN INSTRUCTION
Ensemble Classes
PUBLIC RECITALS GIVEN AT INTERVALS
137 West 86th Street, New York
Telephone: Schuyler 6359

PURDON ROBINSON
THE ART OF SINGING
Vocal Expert and Diagnostician
Exponent of the Dr. H. Holbrook Curtis method for vocal defects and impaired voices. (Co-worker with Dr. Curtis for many years.)
Studio: 245 West 75th Street, New York
Phone: Endicott 2505

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN ARTISTS
Van Dyke Studios, 927 Eighth Avenue, N. Y.
Telephone: Columbus 1370

MRS. ROBINSON DUFF
VOICE
136 East 78th Street New York
Telephone: Rhinelander 4468

FREDERICK SOUTHWICK
CONCERT BARITONE
AND TEACHER OF SINGING
Studio: 609 Carnegie Hall New York City

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER OF SINGING
Member American Academy of Teachers of Singing
144 East 62d Street, New York City

E. PRESSON MILLER
TEACHER OF SINGING
826 Carnegie Hall Tel.: 1350 Circle

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 833-J, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Adirondack 4344

MRS. JOHN DENNIS MEHAN
VOICE EXPERT — COACH — REPERTOIRE
Reopen Sept. 10 for Season 1924-25
70 Carnegie Hall, 154 West 57th Street
New York City
Telephone: Circle 1472

WALTER L. BOGERT
Member American Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4630 Cathedral

EDOARDO PETRI
Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and educators.
Studio: 1425 Broadway New York
Phone 2628 Pennsylvania

MME. MINNA KAUFMANN
Instruction: Lehman Method
601 Carnegie Hall : : : : : New York
J. Cartall, Secy.

BENNO KANTROWITZ
ACCOMPANIST AND COACH
Teacher of Piano and Theory
STUDIOS (1425 Broadway } New York
(270 Ft. Washington Ave. }
Phones: Pennsylvania 2634 — Wadsworth 3303

FRANCES FOSTER
COACH FOR CONCERT AND OPERATIC ARTISTS
Concert Accompanying
Studio: 97 Riverside Drive, New York
Telephone: Endicott 6936

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street New York City
Telephone: Rhinelander 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
Hotel Wellington, 7th Ave. at 56th St., New York
Telephone Circle 1066

SEYMOUR BULKLEY
VOICE
Pupil of and recommended by the famous Italian Master SBRIGLIA, Paris, teacher of the de Reszkes, Piancon, Nordica, Whitehill, etc.
101 West 72d Street, New York City

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR VIOLINIST INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

ROBERT E. S. OLMSTED
Professor of Vocal Music, Smith College
New York Studios, 127 West 78th St.
For appointments address:
235 Crescent St., Northampton, Mass.

ELIZABETH K. PATTERSON
SCHOOL OF SINGING
Studio: 257 West 104th Street
Phone: 1514 Clarkson

FELIX HUGHES
VOCAL INSTRUCTOR
Teacher of Allan McQuhee, Dorothy Jardon and other distinguished singers
50 Central Park West, New York City
Phone: Columbus 0998

WILBUR A. LUYSTER
Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used.
Both classes and individual instruction.
Class courses begin October 1. Private any time.
Carnegie Hall. Res. Phone: 9319 W. Mansfield

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone 7123 Trafalgar

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

THE BOICE-TOPPING STUDIO
Susan S. Boice, Soprano-Teacher of Singing
Elizabeth Topping, Pianist-Teacher of piano playing
57 West 75th St., New York City
Telephone—Trafalgar 1037
Auditions by appointment.

MUSICAL TRAINING FOR TEACHERS, ADVANCED PUPILS AND BEGINNERS.
THE NEW EDUCATION IN MUSIC
For Information: MARTHA D. WILLIS
1013 Carnegie Hall, New York
Circle 1350

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios New York City

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

ADELE RANKIN
CONCERT SOPRANO
Teacher of Singing
Studio: 1425 Broadway
Metropolitan Opera House Building, N. Y.
Phone: 2634 Penna.

FLORENCE LEONARD
PIANO
Assistant to Breithaupt
500 Carnegie Hall, New York
Baker Building, Philadelphia

SIGNOR A. BUZZI-PECCIA
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braalau and Cecil Arden
Studio: 33 West 67th Street New York

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 366

FREDERICK RIESBERG, A. A. G. O.
PIANO INSTRUCTION
Studied under Reinecke—Classics; Schwarwenka—Style; Liszt—Technic. Head of piano department, New York School of Music and Arts, 150 Riverside Drive. Telephone: Schuyler 3653.
Courses arranged to suit individual requirements.
Personal address, 408 West 150th Street
Telephone: Audubon 1530

CARL FIQUÉ
PIANO
KATHERINE NOAK-FIQUÉ
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

HANNA BROCKS
SOPRANO
Concerts—Recitals—Instruction
Studios: 135 West 72d Street, New York
Phone: Endicott 5364

MRS. WILLIS E. BACHELLER
VOICE PLACEMENT AND REPERTOIRE
Studio: 21 East 38th St., New York
Telephone: Murray Hill 2672

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway
New York. Phones: Pennsylvania 2634 and 2688

DUDLEY BUCK
TEACHER OF SINGING
Member of the American Academy of Teaching and Singing
471 West End Avenue : : : New York
Phone: Endicott 7449

NANCY ARMSTRONG
Piano Playing Simplified for Beginners
Studio: 507 West 112th Street, New York City
Telephone Cathedral 2661

VINCENZO PORTANOVA
VOCAL STUDIO
58 West 70th Street, New York
Phone: 8955 Endicott

MARIE MIKOVA
PIANIST
Mgt. Music League of America
250 West 57th Street, New York
Studio: 1187 Madison Avenue : : New York
Phone: Lenox 3158

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA
132 West 74th Street : : : New York City
Phone: Trafalgar 1291. Louise Carroll, Secy.

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
114 East 37th Street : : : : : New York
Telephone: Caledonia 0919

DANIEL VISANSKA, Violinist
Nine years of successful teaching and concertizing in Berlin
Address: 155 West 132d Street, New York
Phone: 4778 Morningside
In Summit, N. J., Mondays
(Stamford and New Canaan, Conn., Wednesdays)

GIUSEPPE CAMPANARI
BARITONE
Late of Metropolitan Opera Company
Will accept pupils
255 West 90th Street, New York City
Telephone: Riverside 3469

MME. SCHOEN-RENÉ
VOCAL AND COACHING
MASTER CLASSES
235 West 71st Street, New York

BRUNO HUHNS
Teacher of Singing
Elementary and Advanced Pupils
205 West 57th St., New York

VLADIMIR DUBINSKY
CONCERT CELLIST
Musical Art Studios
Vocal, Piano, Violin, Cello,
ensemble playing under su-
pervision of prominent fac-
ulty.
307 W. 90th St., New York
Tel. Riverside 4420

MARGOLIS VOICE CULTURE
L 1425 Broadway, Suite 38. New York City

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIOS 1425 Broadway, New York
Suite 20 Phone: 2034 Pennsylvania

JOHN FINNEGAN
TENOR
Solist St. Patrick's Cathedral, N. Y.
Address: 9 So. 28th St., Elmhurst, N. Y. Phone: 2398-J

ERCAVELLE SOPRANO
"A voice of exquisite quality"
Address: Management of Erna Cavalle,
Room 303, 437 Fifth Ave., New York
KNABE PIANO

SANCHEZ Voice Specialist.
Interviews by
Appointments.
319 Madison Ave., N. Y.
Tel. 6618 Caledonia

MAESTRO L. S. FABRI
Authority on Voice Education. Complete Training for Opera
European Opportunities for Finished Students
in Practical Grand Opera Work
BAKER BUILDING, PHILADELPHIA CARNegie HALL, NEW YORK

JOHN BARNES WELLS, Tenor
RECITALS—ORATORIO
Management: ANITA DAVIS-CHASE, 230 Boylston St.
Boston, Massachusetts

COENRAAD V. BOS
Accompanist—Coaching
Hotel Harding New York City
203 West 64th St.
Phone 2500 Circle

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
309 S. Wabash Ave., Chicago

GUNDLACH
Composer, Pianist
3734 Farragut Road, Brooklyn, N. Y. Tel.: Mansfield 6361

HURLBUT
VOICE PRODUCTION SPECIALIST
(PARIS—ROME—NICE)
Endorsed by Edmond Clement
319 West 64th St., N. Y. Tel. River 2902
Annual Summer Master Classes for
Singers and Teachers—Los Angeles,
Pasadena, Seattle.

MARGUERITE LE MANS
MEZZO-SOPRANO
Concerts, Operas, Etc. Pupils Accepted
Mgt., A. W. Miesto, 140 W. 42nd St., N. Y.
Bryant 5558

HAYDN OWENS
PIANIST—ACCOMPANIST—COACH
Conductor Haydn Choral Society
429 Fine Arts Bldg., Chicago

CHEV. DE LANCELOTTI
Teacher of Piano and Singing
VOCAL COACH CONCERT ACCOMPANIST
205 West 57th Street Circle 2909

WALTER CHAPMAN, Teacher of piano
GEORGE ROGERS, Teacher of voice
Studio: 47 West 72nd Street Tel. Endicott 7350

BERGEY
Chicago Opera School
Lyon & Healy Bldg., Chicago

ROSE TOMARS
Expert Vocal Pedagogue
corrects and rebuilds voices
under guarantee.
Pupils prepared for Con-
cert, Opera and Oratorio.
Studios: 106 Central Park West
Telephones: Endicott 5854, 3650

HARRISON M. WILD
9425 S. Robey Street, Chicago, Ill.
Conductor—Apollo Musical Club,
Mendelssohn Club

CARMEN FERRARO
Grand Opera Tenor and Conductor—Voice
Placing, Concert, Oratorio and Opera
Coaching—Only Talented Pupils Accepted
Ensemble work and experience guaranteed.
National Grand Opera Association reorganizing.
Voice trials by appointment only.
New York City

RALPH GOX
COMPOSER—Teacher of Singing
8 East 8th Street New York City

NOLD Conductor
Musical Director
Church of St. Mary the Virgin, New York
145 West 46th St. Tel., 5913 Bryant

"Autumn" "Joyous Youth" "Bubbles"
and Other Songs by
MABELANNA CORBY
From Your Dealer or Direct
CORBY-LEWIS
CONCERT SONGS
Montclair, New Jersey

ELLIS HAMMANN
PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
334 Commonwealth Avenue, Boston, Mass.

John Prindle Scott
SONG WRITER
554 West 113th Street New York
Telephone 7639 Cathedral

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

STALLINGS MEZZO-SOPRANO
6 East 36th St. New York City
Tel. Caledonia 9418

LAWRENCE SCHAUFFLER
Pianist-Teacher
Address: 58 Kilburn Road, Garden City, L. I.
15 E. 38th St., N. Y. City. Phone Garden City 3708

MCCUTCHEEN
BARITONE
NOW IN EUROPE

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

MARIE DIMITY
SOPRANO
RECITALS, ORATORIO, ETC.
For Dates and Terms
Address
507 W. 170th St., N. Y. City
Tel. Wadsworth 2878

S. WESLEY SEARS,
St. James Church,
22d and Walnut Sts., Philadelphia.
ORGAN RECITALS INSTRUCTION

RUDOLPH REUTER
Pianist
IN AMERICA 1924-25
Hansel & Jones, Anson Hall, N. Y., or Mr. Virgil Smith
Fine Arts Bldg., Chicago

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals
with
Mr. HENRY HOLDEN
Recitals and Piano Instructions
Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address: 144 East 150th Street, New York City

TOFI TRABILSEE
Vocal Studios
202 WEST 74TH ST.
N. Y.
Consultation and voice
trials by appointment
only
R. Berth, Sec'y
Tel.: 1963 Endicott

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Singer and vocal pedagogue." "Internationally recog-
nized as a Voice Builder, Voice Reformer and Coach."
Special Course in Diction. Pupils prepared for Opera,
Oratorio and Concert. Teacher of Lucille Lawrence and
many other successful singers. Studios: Burnet House
Drawing Room, Cincinnati, Ohio.

SOLO ALBERTI
Coach and Accompanist
Studio: 9 West 78th Street, New York
Phone: 5840 Endicott
Residence: 1 Bennett Avenue
Phone: 1989 Wadsworth

LYNETTE GOTTLIEB
PIANIST, Recitals, Instruction
Studios: Carnegie Hall, N. Y. 1087 Carrol St. Brooklyn
Telephone Franklin 7887

LILY STRICKLAND
Latest Compositions
"SONGS OF IND."
Published by J. Fischer & Bro.
Address care MUSICAL COURIER, 437 Fifth Ave., N. Y.

WARFORD TEACHER OF SINGING
4 West 40th Street
New York City
Phone: 4897 Penn.

KRAFT
Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

GEHRKEN Concert Organist
"Able technic and fine command."
"Brooklyn Eagle."
"Rapidly gaining unique reputation."
"N. Y. World."
Eastman School of Music, Rochester, N. Y.

EMILY CHURCH BENHAM
CONCERT PIANIST
Management: Ella May Smith
60 Jefferson Ave., Columbus, Ohio

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York

ELLA GOOD
CONTRALTO
RECITALS—ORATORIO—TEACHING
Address: Dudley Buck Studios, 471 West End
Avenue, New York. Tel.; Endicott 7449

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY
SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted. 312 Riverside, New York

LUTIGER GANNON
CONTRALTO
44 East Van Buren Street Chicago, Ill.

BIRDICE BLYE Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

RALPH ANGELL
ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephone: Havemeyer 2800

JEAN SKROBISCH, Tenor
DISCIPLE OF JEAN DE RESZKE,
TEACHER OF SINGING
Studio, 518 West 111th St., New York City.
Telephone, Cathedral 7841

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 205 W. 57th St., New York City. 5420 Circle

NATIONAL OPERA CLUB OF AMERICA
KATHARINE EVANS VON KLENNER, Founder and President
America's Greatest Musical Educational Club
STUDIO RE-OPENED SEPT. 15
For all information apply to the President. 1730 Broadway, New York

LAZAR S. SAMOILOFF
Bel Canto
Studios
309 West 85 St.
New York City
Telephone 6952 Schuyler

MARIE MORRISEY
Contralto
676 Irving Park Boulevard
Chicago

BEULAH ROSINE
Violoncellist Concerts, Recitals
1818 Summerdale Ave., Chicago, Ill.

Katharine HOFFMANN ACCOMPANIST
Home Address: St. Paul.

ARCHIBALD SESSIONS Concert Accompanist—Coach
810 CARNEGIE HALL, NEW YORK CITY
Tuesday and Wednesday Circle 0321

RUBANNI Soprano
620 Spadina Avenue Toronto, Canada

LJUNGKVIST TENOR
Studio 311 W. 75th St., New York Tel. 1547 Endicott

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

FRANCO DE GREGORIO TEOR
Specialist Voice Culture—Coach
Metropolitan Opera House Bldg.
Studio 18, 1425 B'way, New York City
Telephone: 8551 Penn.

LINA COEN
Accompanist and Coach—Specialty French Repertoire
Studio: 308 West 97th St., New York City
Phone 1473 Riverside

KARL RECKZEH
PIANIST
KIMBALL HALL CHICAGO, ILL.

MARK OSTER
Baritone - Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

MADAME A. DAMBMANN
CONTRALTO
Specialist in voice development (bel canto); beautiful
quality; correction of faulty methods. Consultation by
appointment only. Residence Studio 137 West 93d St.,
New York. Phone 1455 Riverside.

Mme. VIRGINIA COLOMBATI
Teacher of JOSEPHINE LUCCHESI
Also teacher at the NEW YORK COLLEGE OF MUSIC
STUDIO: 394 WEST 92nd STREET NEW YORK CITY

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties.
Address—15 West 11th St., New York City

ANNA A. GARRETT
Art of Singing — Interpretation — Coaching
Metropolitan Opera House Studios, 1425 B'way
Residence, 250 W. 80th St., New York City
Phone — Pennsylvania 2634 — Schuyler 5946

E. PLOTNIKOFF Conductor of Russian Imperial Opera
H. ROMANOFF Dramatic Soprano
Vocal Studio, Voice Training, Coaching, all languages
637 Madison Ave., New York. Tel. 7450 Regent

MME CAROLINE LOWE
VOCAL TEACHER AND COACH
Voice Development and Correction
50 West 67th Street, New York
Tel: Endicott 9490
Studios: Chabrier Hall, 29 West 57th St.
Studio 7A, New York

A.B. Chase

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation,

Norwalk, Ohio

THE Original Welte-Built Welte-Mignon

CONSOLE REPERFORMING PLAYER for
GRAND PIANOS and INTERIOR MECHANISMS
in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 665 Fifth Avenue - - - New York City

SHEET MUSIC - 15¢

Ask for Century Edition

The more intelligent and the more thrifty you are, the more you will appreciate CENTURY CERTIFIED EDITION sheet music. It is all sheet music can be, the very best edition of the world's very best music.

Although "CENTURY" is only 15¢ a copy, it is beautifully printed on the best of paper—Every bar is standard size, each note certified to be correct as the Master wrote it.

You can't buy better—So why pay more than Century price (15¢) and (20¢) in Canada when you buy Fifth Nocturne, Flower Song, Dying Poet, Spring Song or any of the other classical and standard compositions.

Patronize the Century dealer, his low price is possible only because of his small profit. If he can't supply you, we will. Complete catalog of 2,300 Standard compositions free.

MUSIC TEACHERS—Thousands of successful teachers use and recommend CENTURY certified music exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.
203 West 40th St., New York, N. Y.

"The Secrets of Svengali"

by J. H. DUVAL

"As a text-book upon the Technic of the Singer's Art, this work is of unique value."

\$2.00 at all Music Dealers and Booksellers

Published by JAMES T. WHITE & CO. 70 Fifth Ave., New York City

WILLIAM REDDICK

Pianist-Composer

Teacher of Piano—Coaching of Songs

319 West 86th St., N. Y. Tel.: MURKIN 10021

OLIVER STEWART

TENOR

Concerts, Oratorios, Operas

137 W. 86th St., New York City Tel.: SCHUYLER 2723

M. A. WEAVER

Contralto

Recitals, Oratorio, etc.

For terms and dates, address

710 Lexington Ave., N. Y. C. Tel. Lexington 2843

STEPHEN TOWNSEND

Teacher of Singing

NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday, BOSTON: 8 Newbury Street, Friday, Saturday, Monday, Choral Director, N.Y. Society of the Friends of Music.

LEON SAMETINI

For dates address

Personal Representative L. FERRARIS
64 East Van Buren St., - - - Chicago

M. A. DAVIS

Mezzo Contralto

Director, Harmon Mather

Solo &

Metropolitan Opera House

New York City

HERMAN SPIELTER

Author of "MANUAL OF HARMONY"

Theory and Composition

Instructor of Mann-Essex and many others.

Studios: 111 West 60th St., New York

Also Correspondence Courses. Tel. Wadsworth 5760

LEADING ENGLISH MUSICAL PAPERS

A weekly "THE MUSICAL NEWS & HERALD" for 3d gives all the latest news of the musical world. Subscription 4 dollars a year, post free.
A monthly, "THE SACKBUT" is a thoroughly sound and interesting shilling review, edited by that brilliant young singer, Ursula Greville. Subscription 3 dollars a year, post free.

Both are published by

J. CURWEN & SONS, Ltd.

24 BERNERS STREET, LONDON, W. L. England

New York Correspondent: Capt. Jerome Hart

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago, :: :: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

SCHOMACKER

GOLD STRINGS PURE TONE

Made in Philadelphia Since 1838

SCHOMACKER PIANO COMPANY

Schomacker Building, 23rd and Chestnut Sts. Philadelphia, Pa.

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

Emerson

Known as "The Sweet-Toned Emerson"
since 1849

Emerson Piano Co.,

Div. United Piano Corporation, Norwalk, O.

EDW. RECHLIN

ORGANIST

"America's Foremost

Back Interpreter."

1100 Park Ave. New York

LEEFSOHN-HILLE

CONSERVATORY OF MUSIC, Inc.

MAURITS LEEFSOHN, Pres Philadelphia Pa.

ALBERTO TERRASI

BARITONE

SAN CARLO OPERA COMPANY

Address: 1139 LEXINGTON AVE. Tel. 9977 N.Y.C.

ETTA HAMILTON MORRIS

Soprano

CONDUCTOR

Teacher

325 Lincoln Place, Brooklyn, N. Y. Tel. 6925 Lafayette

M. DANIELL

Soprano and Teacher

Available for concerts, recitals, oratorios, etc.

Address: 131 West 116th St., New York City.

Telephone Cathedral 1018.

H. C. THORPE

TEACHER OF SINGING

424 W. 116th St.

N. Y. C. Cathedral 4900

BOSTON SYMPHONY ORCHESTRA
CONCERTS COMPLETELY SOLD OUT

Koussevitzky Proves an Undoubtable Drawing Card—Burgin Substitutes for Him Following New York Concerts, but the Russian Leader Resumes His Duties Later—Recitalists of the Week Include Many Noted Soloists—Other News of Interest

Boston, December 13.—The acquisition of Serge Koussevitzky as conductor of the Boston Symphony Orchestra has manifestly proven an asset of great artistic value. His advent to this city has also assumed a degree of economic importance, which will go far to reduce the annual deficit of this luxurious entertainment. In other words, it is now possible to report that there are no seats left for the regular concerts in Boston, consisting of twenty-four Friday afternoons and twenty-four Saturday evenings; the ten concerts in New York and the special series of five Monday evening concerts in Boston are completely sold out. The only exceptions that should be mentioned are the Young People's Concerts and the two concerts for the benefit of the pension fund, for which no tickets are sold by subscription. Moreover, the traditional rush for five hundred seats for the second balcony for the Friday afternoon concerts is still maintained.

PAVLOWA SURPASSES HERSELF.

Anna Pavlova and her company were seen at the Boston Opera House from December 2, until December 6, the engagement being advertised as her farewell appearances in this city. Let us hope that this is only the first in a series of farewells, for her place will not be easily filled.

During the week her new ballet, *Don Quixote*, was performed three times. It featured her opening bill and was repeated Thursday afternoon and Saturday evening. The ballet was brilliantly produced with gorgeous costumes, beautiful settings and effective lighting. But the music, composed by one Minkus, was commonplace, lacking invention of melody, rhythm, design or color, although it answers the purpose of the narrative. Mme. Pavlova danced with all the abandon, exquisite grace and technical surety of her early years. She remains without a peer among dancers from the point of view of technical genius, dramatizing ability, and personal charm. She is indeed an artist who conceals artifice in the apparently spontaneous grace and beauty of her dancing, and she is still incomparable in skill, resource and imagination.

Her supporting company was unusually fine, the work of Mmes. Butsova and Stuart, and of Messrs. Novikoff, Volinine, Oliveroff and Algeranoff, yielding rare pleasure. Other ballets, long favorites here, which were included in the repertory comprised *Amarilla*, *The Fairy Doll*, *The Sleeping Beauty*, *Oriental Impressions*, *Chopiniana*, *Autumn Leaves*, *The Magic Flute* and *Snow Flakes*. Theodore Stier, who has long served as resourceful and musicianly conductor for Mme. Pavlova, had a better orchestra than usual at his command, with gratifying results. The performances were attended by large audiences throughout the week, with extraordinary enthusiasm.

PAUL WHITEMAN ATTRACTS CAPACITY AUDIENCE.

Paul Whiteman and his famous jazz band came to Boston, December 4, for a concert in Symphony Hall called *An Experiment in Modern Music*. Mr. Whiteman's experiment included the following demonstrations: *True Form of Jazz* (an early discordant jazz tune and a similar tune made less blatant by modern scoring); *Comedy Selections* (origin of a well known melody, and *So This Is Venice*, by Thomas); *Adaptation of standard pieces to dance-rhythm*—*Pale Moon* by Logan, *Spain* by Jones, and *By the Waters of Minnetonka* by Liane; *Three American Numbers* by Lane—*Persimmon Pucker*, *Minuet for Betty Schuyler* and *Sea Burial*; popular compositions with modern score—*Limehouse Blues* by Braham, *What'll I Do?* by Berlin, *Maytime* by Rose, *Wonderful One* by Whiteman and *Linger Awhile* by Rose; *Flavoring a Number with Borrowed Themes* by Grofé; *Suite of Serenades* (Spanish—Chinese—Cuban—Oriental), by Herbert; *Rhapsody in Blue* for Piano and Orchestra by Gershwin.

It has become a truism to say that jazz is generally repetitious, stereotyped and monotonous to people with a harmonic sense. This criticism may well be applied to the pieces presented here on this occasion by Mr. Whiteman with the conspicuous exception of Mr. Gershwin's *Rhapsody in Blue*. Resembling a piano concerto in form it is the work of a composer who writes naturally for the jazz band. It abounds in contagious rhythmic vitality and piquant harmonic color, and is a genuine contribution to the evolution of an American music. Also giving pleasure were the pieces by Berlin, Braham, Rose, Whiteman, Herbert and Lane. Of the band, both individually and collectively, one can only use superlatives in commenting on their virtuosity, refinement of style, perfection of ensemble and versatility. The huge audience applauded Mr. Whiteman, Mr. Gershwin, and the band with gusto, and there were numerous encores.

BURGIN SUBSTITUTES FOR KOUSSEVITZKY.

Mr. Koussevitzky's trip to New York netted him a notable artistic success and a heavy cold. At all events, he was in no condition to direct the initial concert of the Monday evening series, much to the disappointment of a capacity audience. Richard Burgin, the concertmaster, conducted the program as originally announced, viz., Weber's overture to *Oberon*; De Falla's *El Amor Brujo*; Honegger's *Locomotive Piece*, Pacific 231; Beethoven's fifth symphony, in C minor, and, with Dusolina Giannini, soprano, as soloist, the ornate and exacting air from *Oberon*, *Ocean Thou Mighty Monster*. Mr. Burgin's job was a thankless one, but being a good musician with some experience as a conductor he acquitted himself creditably, attempting no change from Mr. Koussevitzky's interpretations. Miss Giannini disclosed a warm voice which she does not drive, an ardent temperament and fine taste, leaving a splendid impression, as the result of her debut in this city.

Mr. Koussevitzky recovered in time for the regular con-

certs of December 5 and 6, in Symphony Hall. The program was dedicated to the memory of the late Gabriel Fauré. Although the Russian conductor had but one rehearsal, this concert was memorable, particularly through a magnificent performance of the *Eroica* symphony of Beethoven. A change of pace here, of accent there, and Mr. Koussevitzky succeeded in virtually recreating it as the musical, dramatic

(Continued on page 65)

Goossens Gone Back to England

Eugene Goossens, English conductor, who has made such a success in his work with the Rochester Philharmonic Orchestra this season and last, sailed for home on Wednesday of last week on the S.S. Paris, though the Rochester authorities would not allow him to leave until he had signed a contract to return again next fall. Mr. Goossens made a distinct impression in his New York debut at the concert of the International Composers' Guild on December 6. With only three rehearsals he led his orchestral ensemble through some extremely difficult modern scores with surety and effect. Said Lawrence Gilman in the *Herald-Tribune*: "Mr. Goossens conducted his small orchestra with



A. RUSS PATTERSON.

well known New York vocal teacher, many of whose pupils are doing splendid work in the concert and operatic field. Idelle Patterson recently returned from a most successful tour of the West and Middle West, being re-engaged for a more extensive tour next season. Eugene Frey, baritone, won the unanimous favor of the press at his New York debut, and Irene Pavlovskia is now appearing with the Chicago Civic Opera, with which organization she has been a member for a number of seasons.

quiet and unpretentious mastery. He is, as we know from former hearings of him abroad, an admirable conductor. It is a pity he is not to be heard here in music that would give a fuller exhibition of his powers," a sentiment which can only be heartily endorsed. Immediately upon his arrival in England, Mr. Goossens has various concert and operatic engagements which will keep him busy until summer.

Dr. Hollis Dann at N. Y. University

New York University has announced the appointment of Dr. Hollis Dann as professor and head of the department of music education of New York University. Dr. Dann was formerly supervisor of music of the Pennsylvania State Department of Education and is nationally known for his work in the training of teachers of music in the public schools. He will undertake his new duties at New York University on February 1, 1925.

Schikaneder's Great-Grandson Dead

Vienna, November 22.—Karl Schikaneder, great-grandson and last surviving relative of Emanuel Schikaneder, who wrote the book for and created the role of Papageno in Mozart's *Magic Flute*, died here suddenly two days ago. Karl Schikaneder was a member of the Vienna Staatsoper's executive staff.

Geni Sadero Coming Here

Geni Sadero, a young Italian artist well known in her own country and who has made a specialty of exhuming old Italian folksongs and who sings them in costume, will make her American debut in January.

PHILADELPHIA ENJOYS SECOND
WEEK OF SAN CARLO OPERA

Clair Eugenia Smith, Guest Artist in *Butterfly*; Wassili Leps, Guest Conductor—Lucia, With Lucchese, Delightful—*Othello*, *Carmen*, *Lohengrin*, *Cavalleria* and *Pagliacci*, *Rigoletto* and *Aida* the Other Operas Heard

Philadelphia, Pa., December 7.—The San Carlo Opera Company opened its second week, November 24, with a fine cast singing Lucia, before a very large audience. Josephine Lucchese, in the title role, was an irresistible attraction and scored a tremendous success. After the *Mad Scene* the ovation accorded her was so prolonged that it threatened to interrupt the continuance of the opera. Gaetano Tommasini was also in fine voice and sang successfully the part of Edgar. Especially beautiful was his famous aria in the last act. Mario Valle as Sir Henry, Natale Cervi as Raymond, Luigi De Cesare as Norman and Francesco Curci as Lord Arthur, were all well adapted to the parts. Fulgenzio Guerrieri conducted with his usual skill.

OTHELLO

The opera chosen for November 25 was *Othello*, in which the principals were Manuel Salazar as Othello and Bianca Saroya as Desdemona. These two sterling artists have already demonstrated their worth in previous performances and merely added to their laurels. Mario Basiola made a splendid Iago, while Philine Falco was fine as Emilia. Francesco Curci, Arthur Dossche, Pietro De Biasi, Natale Cervi and Luigi De Cesare completed the cast, taking their parts well. Mr. Guerrieri again conducted capably.

CARMEN

Carmen, given on November 26, drew another capacity audience that was enthusiastic over the splendid performance. Stella De Mette was a bewitching Carmen, using her voice to best advantage. Manuel Salazar was a success as Don Jose, as was Mario Valle in the role of Escamillo. His singing of the *Toreador* song roused a storm of applause. Abby Morrison was heard delightfully as Micaela. The others of the cast were Francesco Curci, Natale Cervi, Pietro De Biasi, George Cehanovsky, Fredonia Frazer and Philine Falco.

The ballet in the fourth act was splendidly done by Andreas Pavley and the members of the company. Fulgenzio Guerrieri conducted with his usual success.

LOHENGRIN

For the Thanksgiving Day matinee, November 27, *Lohengrin* was presented before a large audience. Bianca Saroya as Elsa, Stella De Mette as Ortrud, Giuseppe Agostini (a guest artist) as Lohengrin, Mario Valle as Frederick, Henri Scott as King Henry and George Cehanovsky as the Herald were all in fine voice and adequate to the demands of the opera.

Fulgenzio Guerrieri did fine work with his orchestra.

CAVALLERIA RUSTICANA AND PAGLIACCI

On the evening of the same day, *Cavalleria Rusticana* and *Pagliacci* were heard by another huge audience. Gladys Axman was a pleasing Santuzza and Mary Kent fine as Lola, as were Alice Homer as Mama Lucia, Manuel Salazar as Turiddu and George Cehanovsky as Alfio. Both the singing and acting were excellent, while the orchestra, under Fulgenzio Guerrieri, scored the usual success in the *Intermezzo*.

In *Pagliacci*, Mario Basiola achieved a tremendous success by his delivery of the prologue. Anne Roselle was a charming Nedda and Gaetano Tommasini did splendidly as Canio. George Cehanovsky as Silvio and Francesco Curci as Beppo were also good. Maestro Guerrieri conducted.

RIGOLETTO

On November 28, Josephine Lucchese once more appeared, this time as Gilda in *Rigoletto*. The charming picture which she made in the first act was only surpassed by the beauty of her voice in the *Caro Nome* aria. The audience had no hesitation in showing its approval. Mario Basiola's representation of *Rigoletto* was indeed masterful. Vocally he was equal to his dramatic ability. Demetrio Onofrei's voice was displayed to excellent advantage in the role of the Duke. Pietro De Biasi was a sinister Sparafucile. Mary Kent sang well as Maddalena, as did Natale Cervi as Monterone. Luigi De Cesare, Fredonia Frazer, Francesco Curci and Philine Falco completed the cast. Maestro Guerrieri conducted.

MADAME BUTTERFLY

Puccini's popular and melodious opera, *Madame Butterfly*, was again presented for the matinee on November 29, but with a slightly changed cast. Anne Roselle once more pleased as Cio-Cio-San, but Demetrio Onofrei was the Pinkerton this time, proving himself adequate for the part, both in looks and voice. Much interest was aroused in the appearance of Clair Eugenia Smith, guest artist, who was cast as Suzuki. She sang delightfully, and won praise for her rendition of the duet of the flowers with *Butterfly*. One of the costumes which Miss Smith wore, she had brought direct from Japan when she returned from her extensive tour around the world last year. It is interesting to note in connection with her trip and this opera, that she met Puccini in Milan, where he spoke particularly well of her voice and predicted a successful operatic career. The dozen baskets of flowers passed over the footlights for Miss Smith and Miss Roselle demonstrated in no uncertain terms the popularity of both artists with the audience. With the exception of Fredonia Frazer, as Kate Pinkerton, the cast was the same as the previous week. Special mention must once more be made, however, of the fine work of Mario Valle as Sharpless.

Wassili Leps was the guest conductor of the afternoon, thoroughly familiar with the score and conducting with the musicianship for which he is so well known. Especially

(Continued on page 60)

DOUBTLESS a vast majority of the readers of the *MUSICAL COURIER*, if asked to name the inventor of the first steamboat, the telegraph, the telephone or the radio, would quickly answer correctly, but it would be interesting to know what proportion off-hand could name the man who, above all others, is responsible for the beginnings of our present musical scale. I frankly confess I did not know until the editor of this magazine, knowing I was in Italy, wrote and suggested I look up what I could find about "Guido of Arezzo," the accredited inventor of the solfeggio, the staff and the clef.



ADELINA O'CONNOR THOMASON.

And so I began my researches in musical dictionaries, standard encyclopedias, works of various authors and the like. The more I read, the more confused I became, for after investigating every source at my command there was left photographed on my mind little more than one great confused picture of contradictions and irreconcilable differences as to Guido's place of birth, residence and accomplishments. On one point, however, there was general agreement. All gave him credit for the beginning of the musical scale. I recalled the lines

Seven cities claim the great Homer dead
Through which the living Homer begged his bread

Like this greatest of ancient poets who lived centuries before him, Guido the Monk is still claimed by Paris, by Brussels, by Rome, and by Arezzo. The latter city, by record and tradition, produces by far a preponderance of evidence of having been the place of his birth, the scene of his achievements and his longest place of residence. So it is probable that the title by which this genius and pioneer in music is known, Guido of Arezzo, is justly and properly bestowed.

To Arezzo I determined to journey, a city whose ancestry dates back to 700 B. C., a walled town seldom visited by tourists, lying in the midst of the Tuscan hills in the very heart of Italy.

So from Spoleto, where I was living right under the shadow of a great gloomy old castle which in 1530 was the home of Lucrezia Borgia, on a scorching June morning I began my journey to Arezzo to find if possible in its confines the ruins of that most ancient of monasteries, Santa Croce, where had lived, worked and finally died as its Prior, Guido the Monk—Guido the musician of the middle ages who had systematized and revolutionized methods in music and built the foundation of our present musical scale.

Through many rock-ribbed tunnels my train slowly—interspersed with long tedious waits—proceeded on its way, and the intervals between tunnels gave glimpses of beautiful fertile hills and valleys. The sharp gray mountains, the backbone of Italy, were ever in the distance, and the enchanting valleys were frequently crowned with stone towns and cities perched high above green fields. The town of Assisi the ancient came into view, located on a high hilltop, and looked like one great clustered group of turrets and towers, so closely were these built together, the numerous churches, the houses, and its famous forbidding monastery, that in the distance the place appeared to be composed not of many separated buildings, but of one great solid block of gray limestone out of which had been carved an immense monument. Assisi and its monastery are famous because here St. Francis, the founder of the religious order of the Franciscans in the late twelfth century, had lived out his holy life in self-denying poverty.

The train on which I rode was called an "omnibus," which meant it was intentionally slow and destined to stop everywhere en route where there was any excuse to stop. Finally the train pulled into an uncovered station whose sign bore the name Arezzo. It came to a stop in the midst of one of those sudden, and to the stranger unexpected downpours for which in summer Italy is famous, when great heavy drops of rain seem to fall from clear skies and scorching rays of sun. I alighted from the stuffy little compartment which I had occupied four long hours (save for changes) in making this journey of fifty miles. I was ashamed to raise an umbrella under the face of that Italian sun, but hoping it might be mistaken for a sunshade and at the same time save my hat, I did so, and circled the long uncovered path from the train to the station building, passed through it and made my exit on its opposite side, prepared for a first glimpse at the ancient town within whose confines Guido the Monk evolved UT-RE-MI-FA-SOL-LA.

To my utter astonishment I found myself in a magnificent modern square from which sun-baked broad avenues led in various directions. One of these boulevards was tree lined, an exceptional sight in stone-walled ancient Italian towns. It stretched far ahead, its shady way was inviting, so I followed it, passed a few modern blocks, and then suddenly, from under the shadows of its trees, discovered it led directly into a splendid circle, a park, in the center of which appeared an impressive standing statue, partly hidden and surrounded by small palm trees. I approached and read on the front face of its pedestal in large bronze letters the sole inscription

A
GUIDO MONACO
1882

Here was evidence that Arezzo had not been forgotten. The figure is of pure white Carrara marble mounted on a huge base of pink granite. It is indeed an impressive introduction to the native city of Guido. It is the work of the Italian sculptor, Salvini, erected in 1882, more than 800 years after Guido's death, by the city government, augmented by funds from public subscription. The figure, tall and majestic, is represented clad in robes of the order of Camaldoli, to which he belonged, which fall in flowing lines down to sandaled feet. Guido appears as an austere patriarch with

THE CITY OF GUIDO THE MONK

By Adelina O'Connor Thomason

(Copyright, 1924, by the Musical Courier Company)

piercing eyes and mighty forked beard. On either side of the pedestal are bronze bas-reliefs. One represents Guido prostrate before the Muses, the other depicts the Muses receiving Guido unto themselves. On the back of the pedestal are bronze tablets on which are cast two emblems of the city of Arezzo, replicas of which I subsequently saw everywhere throughout the town.

The attractive circular park in which the statue of Guido stands is at the terminus of the modern part of Arezzo. Directly behind it the ancient city comes into view and then for the first time I realized there were two Arezzos, the old and the new. Contrary to the ways of most Italian cities and towns, Arezzo, both the old and the new, has not the appearance of having once been built there and allowed to go at that. It shows evidence of commendable attention and upkeep, for all its sections bear a scrupulously clean and well repaired look, more suggestive of the clean old streets of Germany than those usually found in Italy.

UP AND DOWN HILL.

Level streets and roadways are scarcely known in Arezzo. I learned this to my sorrow as I toiled up and down its hilly ways in broiling sun. In the ancient city the quaint cobbled streets are inconceivably narrow and steep. As I wended my way from the modern part into the ancient, I passed through numbers of these narrow ways. They were lined with small shops containing every variety of saleable articles, and all, it mattered not what the character of wares, displayed pictures of Arezzo's illustrious sons, its churches, buildings, historical events, and the two omnipresent city emblems. It boasts that no city in the world of its size has in the course of history produced as many famous men.

After long wandering, I finally found myself on the cobbled Corso, the main street of the ancient town. It was noisy and gay with its many coffee drinkers and merry makers sitting outside cafés at small tables in the open street. Here, too, I found a vacant seat, and like most of the others indulged in a small but very strong cup of coffee. It seemed as though all Arezzo was on the Corso and most of them were coffee drinkers, though a fair proportion of both men and women indulged in much stronger beverages. There was no drunkenness. In fact, where liquor can be bought freely, as in Italy, I have observed little if any abuse of its use.

In the midst of this happy throng, I looked about at the great amphitheater of surrounding majestic hills in the hollow of whose circle I sat. It was not difficult to realize that the past glories of Arezzo were largely due to her commanding strategic position where she stands like a great sentinel, guarding the roads leading to and from Rome, the Eternal City.

The origin and the name of Arezzo are unknown. The remains of a very ancient city are still to be seen near by. On the top of one of its hills still stands a monument, the remains of a citadel; its walls are formed of great blocks of stone and the entire construction shows evidence of most substantial workmanship and a high degree of civilization and power. Ancient Roman historians called a town on the present site of Arezzo by the name of Arretium. As ever in olden times, war raged continuously, and the inhabitants of Arretium were in constant combat with surrounding populations, especially Rome and Florence.

In the year 301 B. C. the Romans captured and occupied the town, which possesses views and surroundings as beautiful as any in all Italy. It rises directly from the plain of the Arno by swift and steep ascent and from its lofty hill top seems to be mistress of all it surveys. The town itself is fan-shaped, radiating from the great fortress at its top. This still impressive structure was built in 1320 by Tartali di Pietramala, the war-like Bishop of Arezzo who died in 1327 and lies buried in the confines of the splendid Cathedral. I walked along the old defensive walls which once encircled the city, now more or less in a state of decay and in spots but vestiges, and wandered through the old barbaric fortress and from its heights looked down upon plains and valleys that lay at its ancient feet.

GUIDO'S BIRTH

In the evil and troubled times of the latter part of the tenth century beset with war and confusions, Guido Monaco was born, probably in the year 992. Nothing is known of his parentage, and but little of his life, and that little is chiefly derived from letters prefixed to his treatises on music, dedications on his works to Bishop Theobald of Arezzo, and to Michael, a monk of Pomposa, his pupil and friend. In the ancient works of contemporaries his name appears. History mentions him as a teacher of music to His Holiness the Pope in the Vatican, and also as a teacher of music in various monasteries throughout Italy.

I had not been idle in efforts to learn something about Guido and especially about the location of Santa Croce Monastery. Despite numerous inquiries I seemed to be as far from finding or learning anything about it as ever. No one knew anything about Guido or the monastery, that cradle of the staff, clefs, and solfeggio. Night was fast coming on and I must find a suitable lodging.

I retraced my way to the Corso and found it still busy and noisy, with crowds of coffee and wine drinkers. As I went along, my eye fell upon a swinging sign which bore the words "The Golden Clefs." It hung from the doorway of an attractive little inn, whose street front was filled with coffee drinking customers and whose entrance was on a level with, and opened directly on to the street. I entered. Within it was scrupulously clean, a surprise, for clean small inns are something of a rarity in Italy, especially off the beaten track of tourists.

In order to continue my search for the Santa Croce Monastery on the morrow I decided to have a heart to heart talk with the Direttore, in common English the proprietor, master mind, and manager of the inn. So down the ancient winding narrow stairway I went and found this important functionary at his desk. I addressed him

in my best Italian; that is, the best I knew. He evidently did not understand my way of speaking, and I quickly found that I did not understand very much of what he had to say as he spoke with an accent entirely unfamiliar. In Genoa, where I had resided several months, I had little difficulty in making myself understood, and I could understand quite well what was said to me. But Genoese Italian and Arezzo Italian are different. Both are Italian, but the accent is so radically different that it is difficult at times to believe it is the same language. In reality there are many scores of dialects in Italy; nearly every city and small hamlet has its own and sticks rigidly to it. Chief cities each have their own way of speaking Italian. There is the dialect or accent known as Milanese, the Venetian, the Genoese, Turinese, Piedmontese, Sicilian, Tuscan, the dialect of Pisa and so on. The Italian of Arezzo, while not exactly the same, closely follows the accent used in Florence, which is Tuscan and conceded to be the best, as Tuscan is regarded the purest of all Italian accents. I have found in several instances that words spelled precisely alike have different meanings in different parts of the Kingdom. An English lady of my acquaintance married a Tuscan, lived for many months in the Province of Tuscany and acquired its language. Later the family moved to Genoa. She had occasion for a mason to repair her fire place; so she sent out word for a "mazzacane," which in Tuscany would have brought the brick layer. Imagine her surprise when instead of a brick layer, one of the City official dog catchers answered the summons and was insistent that she produce the dog she had requested to be taken away. In this way she learned that in Tuscany "mazzacane" means one thing, in Genoa quite another. So it was little wonder that the polite Direttore could not understand what I was trying to say, and that I could grasp but little of what he was trying to tell me. It was not an entire failure, however; I gathered from him that he had a friend who in the morning might be able to render assistance and give some information about Guido. At the end of the conversation he placed in my hand a small Italian encyclopedia to engage the time while I waited to be served a late dinner out on the Corso in front of his establishment. I was interested to see what this little volume had to say about Guido. Slowly and patiently at the dinner table I evolved the following rough translation. It was headed

"THE POOR LITTLE MONK OF AREZZO"

and the text read: "The name of this poor little monk is believed to have reached the highest possible heights which a name can attain in humanity. He is supposed to have reduced the science of music to a fixed system, and to have been the inventor of the monosyllables of the solfeggio, the principal on which the construction of the staff is based, and the F and C clefs, the Si, seventh of the scale, having been a later invention. The small information contained in encyclopaedias about him does not lead us to comment upon the glory that has immortalized the name of this modest little monk, but rather his famous combination of musical notes which associates him with the opening of a new era in music. We need only hint that he was impelled to promulgate an ascending progressive scale in the words of the hymn to St. John the Baptist written in 770:

UT QUEANT LAXIS
RESONARE FIBRIS
MIRA GESTRUM
FAMUTI TUORUM
SALVE PALLUTI
LABRI RECTUM

(Grant that the unworthy lips of Thy servant may be gifted with due harmony. Let the tones of my voice sing the praises of Thy wonders.)

Certain it is that he was very cultured in musical discipline and education, but without those six notes and the use he made of them, it is certain his name would not have passed on to posterity.

(Continued on page 16)



THE HOUSE WHERE GUIDO WAS BORN.

now the depository of the Communal archives. The street was so narrow it was impossible to find a position from which the house could be photographed, so the author had a rough sketch made.

IN AND ABOUT THE CITY OF AREZZO

Where Lived the Monk, Guido, Originator of the System of Musical Notation Still in Use



(1) The church of Santa Croce just outside of Arezzo. The small oratorio to be seen on the end of the church is all that remains of the ancient monastery of which Guido was prior, except for a few small white marble pillars built into the more modern campanile (bell tower) at the left. One of them is visible in the second window from the ground. (2) The Communal Palace and the old archbishop's residence in Arezzo. Just below the clock, hardly to be seen in the shadow, is a narrow window, in the room behind which Dante is said to have hidden himself at one time from his Florentine pursuers. (3) A view from the ruins of the great fortress which dominates Arezzo. (4) Castle of the infamous Lucrezia Borgia at Spoleto, near Arezzo. (5) Sole inhabitants today of the grounds of Guido's ancient monastery. (6) Sheep of Arezzo being driven to the shearing in June. (7) Monument to Guido at the railroad entrance to Arezzo. (8 and 10) Pages of Guido's manuscript, now in the British museum. On No. 8 the four line staff will be seen. (9) Spoleto, with the Borgia castle in the background showing (right and left) the huge Italian post omnibuses which carry passengers and mail through the Tuscan hills.

CHICAGO OPERA FEATURES AMERICAN ARTISTS

Florence Macbeth Wins Unusual Success as Gilda in Rigoletto, With Henry Weber, the New American Conductor, Likewise Sharing the Applause—Mefistofele Given With Muzio and Chaliapin—Charles Lauwers Makes Debut as Conductor in Lakme—Other Offerings

WERTHER, DECEMBER 6 (MATINEE).

Chicago, December 13.—Werther was repeated on December 6 with Mary Garden, Fernand Anseau, Helen Freund, Cotreuil and Kipnis in the leads.

IL TROVATORE, DECEMBER 6

Trovatore was repeated with the same excellent cast heard previously, with the only change in the role of Azucena, which was sung on this occasion by Lenska, who, as already said, is a big addition to the company and whose singing and acting of the role left nothing to be desired.

THE BARBER OF SEVILLE, DECEMBER 7

The sixth week opened on Sunday with The Barber of Seville, with Schipa, Rimini, Chaliapin, Trevisan and Pareto in the leads and Cimini conducting. Schipa, in glorious form, did the best singing of the afternoon. Rimini finds the role of the Barber to his liking, and he won his customary success in a part that he interprets beautifully. Chaliapin's conception of Basilio is one that brings much merriment to the audience and, as the public wants to be entertained, Chaliapin gave them as much, if not more, than they had bargained for. His Basilio is the best remedy for the "blues." Trevisan's Bartolo is a masterpiece. Pareto sang well, and Cimini at the conductor's desk did his best.

TANNHÄUSER, DECEMBER 8

Wagner's Tannhäuser was repeated with the same cast and the same conductor, and again proved one of the most interesting performances given this season in Chicago.

MEFISTOFELE, DECEMBER 9

Boito's Mefistofele had its first hearing this season with Chaliapin, Antonio Cortis, Claudia Muzio, Maria Claessens, Cyrena Van Gordon and Flora Perini in the leads. The vocal honors of the evening were easily won by Muzio, who sang the role of Marguerite with telling effect. She roused the audience to a high pitch of enthusiasm and after the prison scene was recalled several times to acknowledge the outbursts of plaudits, the reward for a remarkable performance. Chaliapin was not at his best vocally, and in the Garden Scene he dispensed with singing, so the quartet was somewhat lopsided, only three voices being heard. His Mefistofele, however, is such a monument, such a masterful conception of the part, that it towered above all and commanded admiration. Antonio Cortis was satisfactory as Faust. A big improvement on his predecessor, the Spanish tenor's Faust had its very good points. Maria Claessens is as good a Martha in the Boito opera as she is in Gounod's, and that in itself speaks volumes. Lodovico Oliviero was Wagner. Cyrena Van Gordon looked regal to the eye as Helen. Flora Perini sang the rôle of Pantalis, for which Gladys Swarthout was praised in most of the daily papers. The mistake of identification was the result of the latter having been billed instead of the one who actually sang the rôle. Jose Mojica in the small rôle of Nereus rounded up the cast.

Special words of praise are due Roberto Moranzoni, who did his best work since the beginning of the season in the direction of this opera. He and his orchestra were potent factors in the enjoyment of the evening.

RIGOLETTO, DECEMBER 10

Two new interpreters on the stage and one in the orchestra pit made the repetition of Rigoletto well worth attending. Florence Macbeth made her real re-entry as Gilda, a rôle in which she has won the affection of the public and in which she has been acclaimed by the press here unanimously. Why import coloraturas because we have lost for a while Galli-Curci, when the company boasts of such as Florence Macbeth? Lovely to look at, Miss Macbeth is also lovely to listen to, and she sang superbly throughout the evening and made a great hit after the Caro Nome, which, gloriously sung, brought added fame to this unassuming American girl, who should be boosted to the sky by the management. Alfred Piccaver was at his best as the Duke. Though he committed sins against true pitch, forgot his lines, and his erratic tempi gave trouble to the conductor, he has never revealed the beauty of his voice to better advantage than on this occasion. Indeed, it is a beautiful organ, and as he acted the part with great conviction and looked every inch the Duke of Mantua, the big success he made with the public was well justified.

Henry G. Weber, for the first time, conducted the Verdi score, and he did it in a manner that justified the high praise published at the time of his debut at the conductor's desk here when he directed Tannhäuser. True, here and there were noticed many slips in the orchestra pit; however, those errors even when taken into consideration cannot be scored altogether against the young conductor. Lack of rehearsals have hampered older and more seasoned conductors, and that he did so well once more gave evidence of the fine musicianship and intelligence of this young American conductor, who, notwithstanding the many obstacles placed in his way, will win out. Talent cannot be secluded; it must peep out even if victory is sometimes difficult to attain.

LAKME, DECEMBER 11

The first performance this season of Delibes' Lakme brought forth a new conductor, Charles Lauwers, heretofore a big factor behind the scenes or in the prompter's box. Lauwers had to wait several years to demonstrate his ability with the stick—ability known only to those who had followed his career in Europe. From the beginning of the opera to the end, Mr. Lauwers demonstrated beyond doubt not only his complete knowledge of the score, but also his ability to bring out all its beauties without resorting to contortions in the building of climaxes or kneeling before his men to obtain a pianissimo. He conducted with much dignity and supported admirably the singers with his orchestra, which he had at all times under complete control. He scored an enviable success at his debut.

Tito Schipa reappeared in the rôle of Gerald, in which

he has left unforgettable memories, having sung with his wonted artistry. He scored heavily. Desire Defrere was capital as Frederick. Edouard Cotreuil sang, with the traditions of the Opera Comique, the rôle of Nilakantha, and it was a pleasure to notice that he was able to encompass high altitudes with the same effectiveness as low domains. Graziella Pareto appeared in the title rôle. Alice D'Hermanoy was a well voiced Malika; Jose Mojica an admirable Haji, making of that small part a stellar rôle; Lucy Westen sang well the music written for Ellen; Gladys Swarthout looked charming as Rose; Maria Claessens was sufficiently funny as the governess to bring smiles, and she completed the cast most satisfactorily. The incidental dances in the second act had little to recommend them.

CARMEN, DECEMBER 12

Carmen was repeated with the same cast heard previously, with the lone exception of Lucy Westen, who took the part of Micaela. Miss Westen has been heard in many rôles this season, but they were not of sufficient importance to deserve comment, even though she was most successful in all. As Micaela, she revealed a beautiful voice, used with musical knowledge, and she made a distinct hit after the aria of the third act. She is a happy addition to the soprano list. Anseau repeated his success as Don Jose; likewise Rimini as the Toreador. Mary Garden once again gave an interesting interpretation of the title rôle. Polacco conducted.

JEWELS OF THE MADONNA, DECEMBER 13 (MATINEE)

The Jewels of the Madonna was revived probably for the benefit of Rosa Raisa, who counts the rôle of Maliella one of the best in her big repertory. She dominated the performance by her superb singing and no less admirable acting. She scored a huge success. Forrest Lamont acted the rôle of Gennaro with dramatic intensity and sang with feeling. Giacomo Rimini shared with the two other principals in the applause of a well satisfied audience. His Rafaele is a beautifully conceived portrayal. Maria Claessens made a distinct success as Camella. The opera was brilliantly conducted by Cimini.

TRAVIATA, DECEMBER 13

Traviata was repeated at popular prices with the same cast heard the previous week, with the exception of the rôle of Violetta, superbly sung at the first presentation by Muzio, and taken at the second performance by Graziella Pareto.

RENE DEVRIES.

Mme. Cahier to Take Students Abroad

Mme. Charles Cahier, the American international contralto, who, besides her usual extensive concert work this winter, is busy with her teaching at the Curtis Institute of Music, Philadelphia, has just announced that she will take a limited number of voice students to Europe with her next year, leaving about the middle of April. At least two months of the summer will be devoted to a sojourn in some delightful country spot either in Sweden or Finland, and the class will return to America the middle of October. Besides lessons, the attendance at summer European music festivals, concerts and operas are to be arranged for. The number of the party will be strictly limited, and Mme. Cahier is desirous of taking with her only pupils with the most promising vocal material.

Noël, an Excellent Christmas Song


Noël, "a little song of France," by Elizabeth Harbison David, is an excellent selection for use during the Christmas season. Among the cities in which it was sung last year were New York City, N. Y.; Harrisburg, Pa.; Orange, N. J.; Flushing, L. I.; Brooklyn, N. Y., and in the State of South Dakota. This year it has gone to Turkey; Rochester, N. Y.; East Orange, N. J.; Bangor and Portland, Me., and will be sung again in New York City and Flushing.

Special Music at Fordham Lutheran Church

The ninth anniversary celebration at the Fordham Lutheran Church, on November 20, was made the occasion for a special program of music arranged by Julius Mattfeld, organist and choirmaster. The choir was assisted by Margaret Krupp Mattfeld, soprano; Ramon Borroff, tenor; William Mumbraner, baritone. Ruth Surle, Frank Surle, Edna Krupp and Christine Meyer were assisting instrumentalists, playing the violin, cello and piano.

Schelling Writing a Jazz Work

Ernest Schelling's many activities not only as a pianist and conductor but also as a composer have made it difficult for him to produce the jazz work which, it was announced last spring, he was composing. But Mr. Schelling still has it in mind, and may announce it any day. He adds, however, that it will not be a set of symphonic variations on Yes, We Have No Whateveritis.



The
ELSHUCO TRIO of New York

William Kroll Willem Willeke Aurelio Giorni
Violin Violoncello Piano

Available for engagement 1925-1926

"The best trio-playing heard in years."—H. E. Krehbiel
"Refreshingly artistic."—Richard Aldrich
"A concert of pure and unadulterated delight, a refreshing and stimulating experience."—Wm. J. Henderson

Presenting in New York this season, the entire cycle of the chamber-music compositions of JOHANNES BRAHMS, with the co-operation of the Festival Quartet of South Mountain, (by permission of Mrs. F. S. Coolidge).

Steinway Piano Brunswick Records
Management: Emma Jeannette Brazier, 100 West 80th St., New York, N. Y.

MARIE RAPPOLO

SOPRANO

Management:
M. H. HANSON
437 Fifth Avenue New York

MYRA HESS

PIANIST

In America January, February, March and April, 1925.

New York Recital Saturday Afternoon, January 3, Aeolian Hall

Exclusive Management: ANNIE FRIEDBERG, 1425 Broadway, New York

Duo-Art Records

Steinway Piano



CARLOS SEDANO

"Young Violin Genius"

**Makes Boston Debut
in Symphony Hall
and Gives
Second New York Concert
at Carnegie Hall
With
Outstanding Success**

*He was compelled in both of these
concerts to double the program
with the encores demanded.*

What 10 Famous Critics Say:

An excellent performance, worthy of a mature artist of the highest reputation.—Philip Hale, Boston Herald, Nov. 26.

Mr. Sedano again revealed an art which has long been associated with the Spanish school of violinists. His playing was fluent and refined and in a sensitive regard for polished phrasing and delicate nuance he deserved considerable praise.—W. J. Henderson, N. Y. Eve. Sun.

Mr. Sedano's fluent and mellifluous performance proved his right to be called "virtuoso."—Penfield Roberts, Boston Globe, Nov. 26.

His tone and left hand technique found grateful opportunities for display in Franck's sonata. The sugary episodes in Mendelssohn's concerto, ornamented with "musical fireworks," were encompassed with facility and assurance.—G. Bennett, N. Y. American, Dec. 9.

He is a graceful, easy player, his tone is good and he reflected rather successfully the Franck spirit.—Frank H. Warren, N. Y. Evening World, Dec. 9.

Mr. Sedano is already an able technician. The feats of violin-playing he may do at need and will.—H. T. Parker, Boston Transcript, Nov. 26.

His audience manifested its enjoyment of the young player's warm, suave and polished style in two chief works of romantic and lyric beauty, the sonata of Franck and the concerto of Mendelssohn.—N. Y. Times, Dec. 9.

Mr. Sedano is thorough master of his instrument.—Warren Story Smith, Boston Post, Nov. 26.

He is a virile, brilliant player.—Boston Advertiser, Nov. 26.

At his earlier recital Mr. Sedano had displayed a remarkable tone and technique of notable skill, and again seemed to have an effortless skill in his performance.—F. D. Perkins, N. Y. Herald-Tribune, Dec. 9.

Management

Evans & Satter

527 Fifth Ave., New York

Last New York Concert This Season,
Carnegie Hall, Feb. 2, 1925

STEINWAY PIANO

SAN ANTONIO MUSICAL CLUB PRESENTS DIAZ IN CONCERT

Tenor Royally Entertained by Home City—Gay Maclaren
Enjoyed—Other News

San Antonio, Tex., November 19.—The Tuesday Musical Club, Mrs. Eli Hertzberg, president, presented Rafaelo Diaz, tenor of the Metropolitan Opera Company, San Antonio's own son, in recital on November 16. As he stepped on the stage prolonged applause greeted him, causing him to bow many times before he could proceed. Each number received enthusiastic applause and *Ich Liebe Dich* (Grieg) and *My Love Is Like a Red, Red Rose* (Miriam Folwell) had to be repeated. From one to two encores were necessary, as well as recalls. Other numbers were by Secchi, Handel, Puccini, Tchaikowsky, Trunk, Strauss, Del Riego and Pizler; also a composition still in manuscript, *The Camel Driver*, by Ruth Kelso Clarkson, a resident of San Antonio, and *Burro*, arranged by Kurt Schindler. Mr. Diaz' big, broad voice, ringing tone and fine breath control were evident in his singing, and his enunciation was a delight. Gladys Barnett gave fine support at the piano.

LUNCHEON GIVEN DIAZ

Rafaelo Diaz and his accompanist, Gladys Barnett, have been royally entertained with small parties of intimate friends as well as formal luncheons and dinners. Among the latter was the luncheon given by the Tuesday Musical Club, the day following the concert. Mrs. Eli Hertzberg, president, introduced the speakers who were Alexander Joske, Mrs. Ed Hoyer, Mrs. Edward Sachs, Mrs. Henry Drought, Mrs. L. W. Evans and Maria Ascarra. Russell Hughes gave two charming Spanish dances. Presidents or delegates from every musical organization in San Antonio were present.

GAY MACLAREN ENJOYED

Gay Maclaren, dramatic artist, was presented by the Tuesday Musical Club, November 18, in *Enter Madame*. The characters were admirably played by Miss Maclaren. Mrs. Lawrence Meadows is general chairman of the series of musicale teas, with Colin O'More, tenor, and Gay Maclaren already presented, to be followed later in the season by David Guion and Georgette Le Motte.

NOTES

Sante Lo Priore, Italian violinist, appeared November 7, in a program which revealed his ability as a performer. Every phase of violin technic has been attained by him. Corelli's sonata in D major and Bruch's concerto in G

minor were given masterly interpretations and a group of smaller numbers, particularly of Chopin arrangements by Kreisler, Wilhelmj, Lo Priore and Burmeister, were admirably given. Encores were necessary at the close as well as after each group. Dr. Mary King Robbie was in charge of the concert, given to further the cause of the School of Americanization.

The Steinfeldt Musical Club met November 1 when a program of Russian compositions was given by Irena Wiscup, Mary Nourse and Ada Rice, pianists, and Walter Hancock and Virginia Majewski, violinists.

The Philharmonic Orchestra, William Marr, conductor, an organization of professional and fine amateur musicians, furnished a program on October 23 when an exhibition of antiques and oriental importations was held in the Central Christian Church.

Paul and Viola Beck Van Katwijk were presented in a two-piano concert, October 26, by the Schubert Athenium, Antoinette Meyer, president (an organization of young musicians), with the details of the concert managed by Maudetta Martin Joseph, honorary president. The program was given with such fine interpretation, tone blending and color, that every number was a delight. Of particular interest was Rachmaninoff's suite for two pianos, op. 17, which was given a masterly rendition. Mr. Van Katwijk prefaced each group with short remarks. He also contributed several solos. Prolonged applause followed each group and many recalls were necessary.

Ramon Cardona, Mexican pianist, appeared in recital on October 26 at the Incarnate Word College. An interesting program was given with the fine musicianship and splendid technic for which this artist is known. He is a favorite in San Antonio, having appeared here on numerous occasions.

An excellent program of Italian music was broadcast from WOAD, October 26, by the WOAD Entertainers—Mrs. Fred Jones, soprano; Mrs. L. L. Marks, soprano; Charles Stone, tenor; Bertram Simon, violinist, and Walter Dunham, pianist.

David Griffin, baritone, appeared in recital at the Convent of Our Lady of the Lake, October 26. His fine voice was heard to advantage in numbers by Lemaire, Paladilhe, d'Indy and others.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, entertained with the first musicale of the season, October 27, at which time the prize winning compositions were heard. The program, with Alice Mayfield in charge, was entitled *Texas Night*, as only Texas composers may compete. Felix Borowski, president of the Chicago Musical College, was the chief judge. Roy R. Repass was chairman of the prize competition committee, assisted by Mrs. H. Leap, Meta Hertwig and Alice Mayfield. The prize winners were as follows—piano, David Guion of Dallas, first prize, \$100, *Valse Arabesque*; John M. Steinfeldt of San Antonio, second prize, \$50, *Valse D'Amour*; voice, Paul Van Katwijk of Dallas, first prize, \$100, *O Captain! My Captain!* (chorus for mixed voices); John M. Steinfeldt, second prize, \$50, *kyrie, sanctus and benedictus from Mass in G minor*; Frank Renard, honorable mention for anthem, *Praise the Lord Almighty*; strings, Frank Renard of Dallas, first prize, \$100, three sketches for string quartet, *gigue, intermezzo and scherzino*. No prizes for vocal solos were given this year, but Ruth Kelso Clarkson received honorable mention for her song, *My Son*, which was given by Mrs. Fred Jones as the first number on the program, October 27, followed by *Praise the Lord Almighty* (Frank Renard), sung by Mrs. Fred Jones and Betty Longaker Wilson, sopranos; Mrs. Guy Simpson and Dorothy Claassen, contraltos; Charles Stone, tenor; Warren Hull and Major L. C. Fairbanks, basses, with Walter Dunham, rehearsal director, at the piano. *Valse D'Amour* was played by the composer and the three numbers from the Mass were given by the augmented choir from St. Mary's Church (where Mr. Steinfeldt is organist), with Cecile Steinfeldt Satterfield at the piano and Mr. Steinfeldt directing; Three sketches for string quartet (Frank Renard) were played by Walter Hancock, first violin; Willeta Mae Clarke, second violin; Henry De Rudder, viola, and Eugene Baugh, cello. (The rehearsal director was Henry De

Rudder). *Valse Arabesque* was played by Helen Oliphant Bates. *O Captain! My Captain!* was given by a special chorus, with Mr. Van Katwijk directing and Roy R. Repass at the piano. The rehearsal director was David L. Ormesheron. The presentation of prizes was made by Mrs. Lewis Krams Beck.

Prize Competition Day of the San Antonio Musical Club was celebrated with a luncheon on October 28. Mrs. Beck introduced the speakers, who were as follows: John M. Steinfeldt, Julien Paul Blitz and Roy R. Repass. Mrs. L. L. Marks was announced as the next chairman. Mary Stuart Edwards, soprano, contributed three numbers, accompanied by Mrs. Eugene Staffell and Jane Alden, contralto, two charming numbers accompanied by Catherine Clarke.

The WOAD Entertainers sang portions of Flotow's *Martha*, October 28. Mrs. L. L. Marks, soprano, also an Entertainer, and Raoul Dalma, violinist of the City of Mexico, contributed numbers.

The Scottish Rite Choir—Mrs. Fred Jones, soprano; Dorothy Claassen, contralto; William Turner, tenor, and Howell James, bass—gave an excellent program, October 30, when open house was held at the new Scottish Rite Cathedral, recently completed at a cost of \$1,500,000. Walter Dunham accompanied the numbers on the new \$40,000 pipe organ, also playing several solos.

A program, given October 31 under the auspices of the Woman's Relief Corps, supervised by Carol Walsh and arranged by Ada Rice, was contributed to by Betty Longaker Wilson, Charles Stone, Warren Hull, Mrs. Guy Simpson, Alice Simpson, Marjorie Will, Willeta Mae Clarke, Dorothy Lodovic and Walter Dunham.

Frederick King presented his pupil, Lottie Grice Kiddle, in an interesting organ recital, November 3, assisted by Evelyn Elkin, contralto, pupil of Mrs. L. L. Marks, who sang numbers by Wooler and Salter. Miss Kiddle's numbers displayed a fine sense of tonal effects, clear-cut pedal work and ample technic.

Harvard Soloist with Detroit Symphony

Sue Harvard, soprano, will appear as soloist with the Detroit Symphony Orchestra on January 18, singing three arias—*Ave Maria*, from *The Cross of Fire*; *Depuis le jour*, from *Louise*, and *Porgé amor*, Mozart. Miss Harvard's



SUE HARVARD.

admirers in New York are legion, and undoubtedly they will turn out en masse for her recital in the metropolis after the Christmas holidays. The soprano is scheduled for two arias on the Wagner program to be given at the Brick Church on January 9.

Miss Harvard sang recently in Steubenville, the town she left some time ago to win recognition not only in this country but also abroad. As is well known, Miss Harvard has sung in opera at the Metropolitan Opera House and has held some of the most important church positions in the country. Reports of her success abroad also have appeared in the *MUSICAL COURIER* from time to time. Following her Steubenville appearance the critic of the *Gazette* was unusually enthusiastic in his praise of the soprano, stating among other things that "It is certain that she is a very charming and gifted young woman and her Steubenville friends felt deeply honored with her presence at the anniversary services. She is one of Steubenville's own who has been showered with the plaudits of the world and who still retains her lovely and unselfish personality."

Large Audience Hears Gray-Lhevinne

An audience of at least 1,800 taxed the capacity of the Poli Theater, Wilkesbarre, Pa., recently, to hear Gray-Lhevinne give one of her delightful recitals. The artist included on her program some music of the 14th century, the dainty compositions of 200 years ago, then the Bach and Mozart periods, and the brilliant, modern pyrotechnical displays. Gray-Lhevinne gave Wilkesbarre a very long program, holding the large audience under her spell. Immediate plans were made for another Gray-Lhevinne recital next season for her charm won a deep place in the hearts of her hearers.

Phradie Wells Booked for Three Festivals

Phradie Wells, soprano of the Metropolitan Opera Company, is booked for three festival concerts, one in her own State, Missouri, and two in South Carolina and Mississippi. Miss Wells is under the exclusive management of Annie Friedberg.

GOD TOUCHED THE ROSE

BALLAD



On Programs of

PAUL
ALTHOUSE



3 Keys . 40 Cents

Published by

R. L. HUNTZINGER, Inc.

56 West 45

New York

VALENTINA



CRESPI

VIOLINIST

ANNOUNCES THAT SHE
WILL TOUR AMERICA
DURING THE SPRING OF
1925 and will tour Europe during
the Summer and Autumn
of 1925

ALESSANDRO BONCI

The King of Bel Canto

and its

Supreme Exponent

will hold

MASTER CLASSES

(all lessons given by Mr. Bonci personally)

at his

VOCAL STUDIOS

Hotel Majestic, New York City

Summer 1925

The Management begs to call the attention of prospective pupils to the advantages the City of NEW YORK presents during the Summer months. Not only has the change in the climatic conditions made New York a veritable SUMMER RESORT, but MUSICAL ATTRACTIONS such as the wonderful concerts of the Philharmonic Orchestra at the Stadium and the famous Goldman Band concerts, provide a liberal musical education, and make studying in New York of UNIQUE VALUE.

The unanimously marvelous criticisms of Mr. Bonci's Recital at the Manhattan Opera House, December 7, will be published in the next issue of this paper.

For terms and details apply to

ROGER de BRUYN—EUGENE BOUCHER

1540 Broadway, New York. Tel. 3787 Bryant



Davis & Sanford

DAI BUELL PIANIST

MANAGEMENT
Wolfsohn Musical Bureau, Inc.
 FISK BUILDING
 57th Street and Broadway, New York
Chickering Piano Ampico Recordings

ASHLEY PETTIS GIVES SOME FRANK OPINIONS ON JAZZ AND OTHER THINGS

Speaks of European Triumphs of Last Summer—Finds Europe Curious in Regard to Our Music—Defies Opinion That Jazz Is Our American Music Idiom—The Influence of Fashion—Believes Too Many Scholarships Are Awarded—General and Genuine Music Appreciation the Need Here

Recently there have been many varied and conflicting opinions on American music. What is it and why? Is Jazz the real American music or have we a serious art music? Just what can we get from jazz? What have we in serious music? These are some of the questions that would require a jury of exceedingly wise men to decide. In time they will undoubtedly all be answered, but in the chaos of present conditions it must be a matter of one opinion against another. It is decidedly worthwhile, however, to have the honest and sincere opinions of those who know what they are talking about, that is, those who have given serious consideration to the matter and are unafraid and sincere in their convictions.

Last year, Ashley Pettis, a young American pianist, engaged the attention of musicians here and abroad by championing the cause of American music in a unique way. After many months of diligent research, he toured the country with an all-American program, MacDowell being the only composer represented who was not living. Following this experiment, he went to Europe last summer and played in most of the principal cities of Germany, as well as in London. He was enthusiastically received wherever he appeared and the press devoted liberal space to praise of his performances and programs. A typical program was that given at his first London appearance, at Steinway Hall. It consisted of works by Bach, Brahms and Schumann, MacDowell's Sonata Eroica and two groups of numbers by present day American composers: Albert Elkus, Deems Taylor, Viola Beck-van Katwijk, Antonio de Grassi, Frederick Jacobi, Rosalie Hausman and Marion Bauer. In such places as Hamburg and Dresden Mr. Pettis played to packed houses and to audiences which were warmly responsive. They hailed him not only as "an extremely gifted American pianist," but also as a young American artist with a sincere message. The six months that Mr. Pettis spent in Germany (taking in the Salzburg Festival while there), France and England, brought home to him many things. He gained by close contact with the German people, for instance, their attitude toward American music, and it only strengthened his resolve to help put America's best foot forward musically.

"How did you find the Germans' attitude toward American music?" Mr. Pettis was asked.

EUROPE CURIOUS AS TO OUR REAL MUSICAL ATTITUDE

"I found them very curious. Curious as to what art music we really have to offer, and curious as to how seriously we really do take jazz. Personally, I believe that if they do come to the conclusion that we consider jazz the American music, as some people here would have them believe, that they will just sit back and laugh at us—or, be exceedingly sorry for us. Yes, indeed, they have jazz music in Germany. But they know where it belongs. They have it in dance halls and restaurants but do not dream of putting it in their concert halls.

"Before we can successfully convince the rest of the world as to our artistic status, we must first convince ourselves. When as influential a man in musical circles as Otto H. Kahn upholds jazz, and even goes so far as to suggest a jazz opera, it takes a great amount of work to offset the impression it gives to those who are swayed in their opinions by the statements of men in such responsible positions who are supposed to be correctly informed on artistic subjects. The opinions which Mr. Kahn has broadcast through speeches and the newspapers, and likewise those of others also more or less prominent, and to whom many look for artistic guidance, are sufficient to convince many of the uninformed that jazz is coming to constitute all, or at least the best, we have in music. For certainly we have only the best in the Metropolitan Opera, have we not? Jazz may be compared to our caricatures and cartoons, both of which may be clever and amusing. But we have not heard as yet of Mr. Kahn's advocating the placing of Goldberg's creations in the Metropolitan Museum. Why should we take jazz then so seriously? Granted it has something, else it would not survive at all.

JAZZ IS NOT OUR AMERICAN IDIOM

"Its ardent champions who would make it the American idiom lay particular stress on its color. True, it has color, but it is no more a part of our music because of this than the Broadway slang, which is equally as colorful, is a part of our written language. The very word jazz, whether applied to music, language, people or things, is not complimentary; it certainly calls to mind nothing big, beautiful or refined, but is rather an expression of ridicule, triviality or contempt. And yet some would claim it is the American idiom. I believe the true American music should express American ideals and aspirations, and jazz, which is a distortion of every aesthetic principle, in no way expresses these."

"Do you think we have an American idiom?" Mr. Pettis was questioned.

"Perhaps not yet," was the reply. "I believe that will come in time. But why be so concerned about that at present? We are situated so very differently from other nations. The Germans, the Italians, the French, and so on, have a background of centuries, and their music typifies their nationality. Each has something within itself to express. With America, we are still being molded. Our point of view is different, for we do not have the racial prejudices that the older countries do and nationality in art is not the big thing for us. All nations contribute in their influence. Our real music will not be a copy of this or that school or nation, but will be the result of serious effort to express something individual. I repeat, if we have an American idiom it will be the expression of American ideals and aspirations. And we have many young composers who are working sincerely on this basis. We should show an intelligent interest and be open minded to new things."

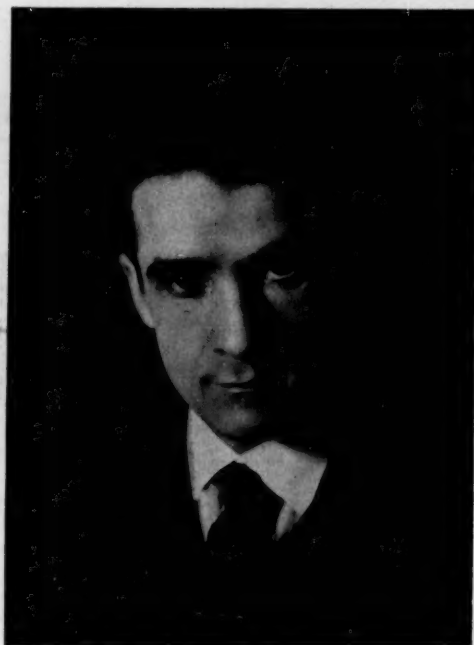
"But don't you think," the writer interrupted, "that New York shows a particular eagerness for new things?"

THE INFLUENCE OF FASHION

"Yes," was the reply. "But it is particularly eager to get new fashionable things. Jazz has been pushed into

more or less prominence by fashion. It was put on in dignified Carnegie Hall and in the shrine of art, the Metropolitan Opera House, and was backed by society. That is one of the big troubles with our public. If it would only give as much encouragement to our serious musicians, who are striving sincerely in the cause of real art! Fashion rules likewise in the matter of interpreters. True, we have some excellent foreign conductors over here and they have introduced many new interesting foreign compositions to us. We have some excellent material right here, just as good as, and much better than, some that has been brought over to us, but until there is an equal opportunity to have it produced and we show an equal curiosity concerning it, our art progress will be slow. We must not only encourage our composers, we must develop our own interpreters to present them—both soloists and conductors. If there could be an absolutely impersonal presentation of new works by an orchestra, and an able jury deciding on things with no indication by names, dates and so on, of the origin of the composition, I dare say some works would have a chance which now unfortunately have not.

"I have in mind one work which has not been given in New York as yet, a work which is every bit as big and worthy of attention as many of the foreign works recently presented here, yet over which New York has not shown the slightest concern. It is the Impressions from a Greek



Morse photo ASHLEY PETTIS.

Tragedy by Albert Elkus. It has been successfully presented in San Francisco by Conductor Hertz and in Los Angeles by Conductor Rothwell. We have other musicians who are also doing some sincere and splendid work, but who are limited by lack of opportunity to be heard properly.

TOO MANY SCHOLARSHIPS

"Speaking of juries and awards," Mr. Pettis continued, "brings to mind another line of thought which has interested me. I have come to the conclusion that there are too many scholarships too easily given away. I do not believe in making the path of the student too easy. If talent is worth preserving it will survive the severest storms. However, when one has proved his worth, in talent and ambition, then he should be given encouragement and assistance when needed.

WE MUST BUILD ON GENERAL MUSIC APPRECIATION

"And we are too much obsessed by the idea of training young people to be professional musicians. We should be concerned in having a musically appreciative nation. That very thing will help our creative artists. Good music in the home is an important thing. It must become part of us. When I hear boys on the street whistling airs from good music (in which there are as many tuneful and catchy melodies as in popular music), when people in offices hum snatches of classical music that they have heard and absorbed unconsciously, when people in their daily life show that good music is second nature to them, then I am hopeful for the future of music in America. When Johnny or Mary begins to study music it should not be with the idea that he or she is going to be a famous composer or performer. When they take up the study of literature in school, it is not with the intention of becoming great writers, but to know, appreciate and enjoy good literature. If genuine and unusual talent is there, it will come out as a matter of self-expression, despite anything else."

Before leaving, the interviewer referred again to the scene of Mr. Pettis' last summer's triumphs. Mr. Pettis, while an ardent champion of American music, places art above nationality, and consequently is always on the lookout for good music, for art is art, regardless of its source.

"I found many new interesting piano compositions," he said. "I brought back, for instance, a fascinating sonata by Emil Bohnke (a brother-in-law of Edwin Fischer), which I am playing at my next New York recital, and some lovely things of Felix Petyrek and others."

It is sincerely to be hoped that the day will soon come

(Continued on page 53)

ELEANOR PAINTER'S

Sensational Debut



Photo © Binder, Berlin

AS MME. BUTTERFLY

—AS—

MME. BUTTERFLY

in the Ex-Royal Opera
of Berlin

Quietly and almost unheralded (at her own desire), she appeared before Berlin's most critical audience and won, at the finish of her performance, a remarkable ovation.



Photo © Binder, Berlin

AS MME. BUTTERFLY

Prof. Adolf Weissmann, most exacting of all Berlin critics, wrote the following eulogy:

A MODEL BUTTERFLY

The poor little Japanese maiden of Puccini found last night a FINISHED, MATCHLESS AND MODEL INTERPRETATION. Eleanor Painter, who is remembered for her distinguished and charming art, KNOWS SO THOROUGHLY HOW TO ANIMATE TO A LIVING BEING this playful, loving and finally unhappy creature, that there was not the slightest suggestion to be found of "theatre." With questioning, wondering child's eyes she looks into the world: this slender, half-grown Butterfly. She opens smilingly and without reservation her heart to the ruthless Pinkerton. She waits trustfully as mother of his child, and experiences deeply but with submission the tragedy of the world's unthinking cruelty towards her innocence—bears it humbly even to death itself.

All of this, one could believe, because someone, AS IF SHE WERE BORN FOR THIS ROLE, made it her own with every vein of her body, with every look, with every movement of her expressive little hands, and not to forget with a voice, not less slender, than that it suddenly and surprisingly blooms to the very top most notes.

She has only a slight trace of English accent which is unimportant compared to HER EXEMPLARY CLARITY OF DICTION.

Eleanor Painter has the artistic stature of the soulful, ecstatic miniature and she, the American, can thereby be of high personal value to the German stage in this ENLIGHTENING ART OF OPERATIC ACTING!

The packed house was very enthusiastic and gave ovation after ovation to the new Butterfly.—A. Weissmann in the *B. Z. am MITTAG, BERLIN*, November 6, 1924.

A NEW BUTTERFLY

Eleanor Painter sang as guest last night "Madame Butterfly." With her fine feeling for characterization (which recalls Geraldine Farrar to our minds) she presented the little figure wholly delicate and fragile, and almost as if Butterfly had from the start the premonition that she was preordained for death. Her flexible voice, which in the high tones is positively radiant and full of beauty, added greatly to this fine performance.—*VOSSISCHE ZEITUNG, BERLIN*, November 5, 1924.

**Immediately re-engaged and will sing also in Vienna,
Budapest and Nice**

JAZZ

By Ethel Parks

I remember hearing an amusing story when I first went abroad to study, of a famous pianist in Dresden who had for a pupil a rather raw type of American girl. After two or three lessons with this charming musician, who was noted for his exquisite runs and pearly notes, the young woman exclaimed, "Herr Professor! Don't you ever play rag-time?" "H-r-r-rag-time? H-r-r-rag-time? Wie so?" at which she offered to play some for him, and sitting down at the piano rattled off some popular tune then played. The old Herr Professor stared at her at first in bewilderment, then as the rattling went on, finally grabbed his shock of blonde hair with both hands, exclaiming, "Mein Gott? Was ist denn das! Wie kann so Etwas sein!"

And since our apparently serious-minded musicians have elected to accept jazz and discuss it as a new phase of musical life—I have often thought of the old pianist's words, "What is it? How can such things be!" and wondered "Why" it had to be!

Jazz does not even follow the futurists and cubists as a parallel school of development of this age, by even giving impressions that suggest something new in music—unnatural and grotesque as some of these paintings are.

Jazz simply robs something lovely of its natural setting, ruthlessly thrusting it into syncopated rhythm, suggesting, best, our mechanical age with its hammering rhythmic sounds grating monotonously on sensitive ears, with the incessant mark of 1/2 time beating automatically on nerves, until they are sore and tired from the ceaseless grinding tone, and refuse to record tones of high vibration.

The so-called "Coon-Songs," which first attempted to put into popular songs the natural expression of the colored cotton-picker on the southern fields, where the swaying back and forth of the body, while they worked to a song-chant, the syncopated "Ah" interspersing the melody, were, after all, only an imitation of what was and is still delightful in its natural setting—with cadences peculiar to the racial melodic outpourings of these simple, music-loving people. Even the shuffle of the Negro clog-dance has been attempted in rhythm; but after having imitated all that till the generation then having to hear it was tired of it!—Why go back to the Malay race for their peculiarities, and distort their sweet songs, their gentle rhythms, by hideous barnyard crows, the crashing of elevated trains manifested in the drums, and the whistles of ferries and syphon horns in the saxophones. Don't we have enough of that when crossing Forty-second Street and Sixth Avenue.

As for adapting exquisite, familiar music to dance rhythm just because the composer is dead and can't rise up to sue them for the abuse of his theme—isn't it all in line with the materialism of our age, with its lack of respect for things dignified, the absence of reverence for things holy as shown by this generation and the one preceding it, despite the awful awakening brought by the war, through which some souls, who endured and suffered, came out victorious! Greater poets, artists, greater thinkers, ripened under that heavy pressure—while the trivial-minded, at the same time, hopped up and down to—Jazz.

However tiring to the senses jazz may be, even in its most developed and musicianly aspect, there must be something that people are reaching out for; besides its bright, catchy strains (which make processions of "tired business men" forget their troubles, while it makes the tired musicians

wish that all musical instruments of torture were at the bottom of the sea)—there must be some reason why certain forms of jazz intrigue the musicianly mind to listen to it with tolerance, amused at the intricacies evolved by the popular "jazz-artists," or interested by the tend of its modern development, its attempts at good construction and sometimes its melodies, worthy of better treatment.

Yet does it ever occur to this class of jazz-writers that they are striking at the heart of our racial, musical instincts! And that they will destroy, in the minds of successive generations, a sense of delicacy of rhythm—that they will produce a deadening effect, in time, upon the impulse to create real music among the masses of the future, for it is by training the masses only that we can hope to arrive at a higher stage of general musical culture, from whence our future great musicians must speak from out of our national instincts. Through jazz the basic principle of music—Rhythm—will be crushed! Those illusive momentary rhythmic touches in our varied modern writing, the graceful



ETHEL PARKS.

"rubato" of Chopin, the peaceful swing of older compositions—everything—will be chopped up into syncopated 1-2 time, machinery time, the "music" given off by our factories; such rhythms alone, it has been predicted, will produce deaf ears among factory workers, unless their work is shifted in order to change the ever-recurring sounds.

The music in poetry does not confine itself to just one rhythm. Why can't jazzists learn something from that older and high form of music and rhythm.

Then, why should modern dance music not learn from more elevated forms of dancing—the classic dances, for instance, or, better still, from the wonderful Swiss Eurythmy, as it is taught at Wellesley, some of the capacity for which the human body and being is capable of "giving back the music that is within it" by learning that the dance and in Eurythmy—"The arrested word in motion"—should express many forms of rhythm, and that melody and sounds react upon the spirit of man, influencing his inner development, and that rhythm sets in motion wonderful vibrations within the spiritual nature of his being, by its richness giving him the impulses to reach that which is highest within man, and through those sublime, inner harmonies eventually to hear, as Pathogoras put it, the "music of the stars."

Rather than go to races not more highly developed in general in the arts, sciences, philosophy and religion than our own, we should give to them opportunities to create from their native music impulses along normal and beautiful lines of development.

To gain sources of inspiration for new powers to enliven the masses musically, let us find rhythms, sane and harmonious, not decadent lines of development, something instead of deadening the mind by an overabundance of clashing sounds, and the ceaseless, crushing, mechanical rhythm of Jazz.

Denishawn Dancers on Coast

The Denishawn Dancers, with Ruth St. Denis and Ted Shawn, are appearing in cities along the Pacific Coast during December and the early part of January.

Curtis Institute Notes

That a cultural background is necessary to appreciate and enjoy music, as well as to understand and interpret it, is the firm belief of Mary Louise Curtis Bok, who endowed the Curtis Institute of Music, of Philadelphia. Mrs. Bok's view has long been entertained by John Grolle, director of the Institute, whose ideas upon sound musicianship attracted attention while he was head worker of the Music Settlement School of Philadelphia, which was also established by Mrs. Bok, in memory of her mother.

"My idea of an all-round musician," Mr. Grolle declared, "is one who not only knows all there is to know about music, but is also well informed on all the sister arts, and in all the parallel studies that go with the arts."

In furtherance of these aims, plans for the academic department of the Curtis Institute of Music were made from the very inception and have been developed along lines that promise to make the department of fundamental value to the students of the Institute.

Lawrence Adler, son of Dr. Felix Adler of New York, who is a member of the advisory council of the Curtis Institute of Music, is counselor of the academic department, and the faculty embraces men of recognized scholarly attainments in the fields to be covered by them. Students are required to study at least two academic subjects each term, and attend lectures upon them.

A course in comparative arts, under the auspices of the academic department, began December 10. The course consists of over forty lectures, which will be given consecutively on Monday and Wednesday afternoons of each week. The correlative value of the fine arts, and their influence upon the development of artistic civilization from the time of the ancient Greeks to the modern period, will be shown. Such important movements as the Renaissance and the Reformation will be studied, as well as the early liturgy of the Roman Catholic Church, the songs and lays of the Troubadors, classicism and romanticism, and the influence of Goethe and Schiller upon such composers as Beethoven and Brahms. Prof. Jean B. Beck, department of Romance languages, University of Pennsylvania, delivered the first lecture of the series on Greek Art. The Greek tragedies and Greek poets will be studied December 15 and 17 by Prof. Walter W. Hyde, department of Greek, University of Pennsylvania.

Others who will participate in the course of lectures, which extend to May 1925, include Prof. Felix Adler, of the Ethical Culture Society, New York; Prof. Morrison C. Boyd, department of music; Prof. George D. Hadzits, department of Latin; Prof. F. E. Schelling, department of English; Prof. Domenico Vittorini, department of romance languages; Prof. Herman J. Weigand, department of German, University of Pennsylvania; Prof. Frank Jewett Mather, director of fine arts, and Prof. J. Duncan Spaeth, department of English, Princeton University; Hal S. White, department of English, Yale University; Leo Katz, New York; Alfred Martin, New York; Lamond, pianist, Rochester, and Rosario Scalero, department of composition, Curtis Institute of Music.

University School of Music Activities

Concert activities under the auspices of the University School of Music at Ann Arbor, Mich., have provided attractive musical offerings which have been well patronized by members of the School of Music, the University of Michigan and the music lovers from points in Southern Michigan.

The season was opened October 23, when Maria Jeritza made her first Ann Arbor appearance before an audience of five thousand. This concert was followed by a two-piano recital on November 3 by Guy Maier and Lee Pattison, marking their second appearance in Ann Arbor. On November 19, William Wade Hinshaw brought his Marriage of Figaro Opera Company to Hill Auditorium, where a splendid performance was given. This is the third Hinshaw Company to appear in Ann Arbor, first the Impresario and last year the Così fan Tutte companies.

The season's offerings will include later concerts by Heifetz, Cortot, Braslan, three appearances by the Detroit Symphony Orchestra under Gabrieliwitsch, John Barclay, soloist at one, Guy Maier, Lee Pattison and Arthur Shattuck offering Bach's triple concerto at another, and Ilya Schkolnik, violinist, at the third. Basile Kibalachich will also bring his Russian singers.

The May Festival of six concerts will take place about the middle of May. Among the choral works which Conductor Moore is planning are La Gioconda, The Bells by Rachmaninoff and Bach's B minor mass. The Chicago Symphony Orchestra, under Frederick Stock; the Choral Union under Mr. Moore, and a large children's chorus under J. E. Maddy, with a list of prominent soloists, will take part.

Supplementing the concerts which are offered by noted artists and organizations, an important part of the school's public activities consists in concerts by its own members. Nine organ recitals have already been given by Palmer Christian, University organist, and several miscellaneous programs by members of the University School of Music faculty. Thus far Theodore Harrison, baritone; Lois Maier, pianist; Grace Konold, soprano; Nora Hunt, contralto; Andrew Haigh, pianist; Maud Okkelberg, pianist; Mrs. George B. Rhead, pianist, the String Quartet, and the University Symphony Orchestra under Samuel P. Lockwood, have participated.

Patton Also a "Conference" Artist

Fred Patton, baritone, when called upon to do so, is always ready and willing to interrupt his singing to tell his audience something about the songs he has on his program. Mr. Patton is also the fortunate possessor of a beautiful speaking as well as a singing voice, and talks exceedingly well, with the result that his recitals when required take on the character of what the French call a "conference." Moreover, the artist's forte for such impromptu lecturing has made him very popular with school and university audiences, where "program notes" are always welcome by the music loving and studying students.

Doris Doe in Opera

Doris Doe sang the part of the Spanish girl, Senora, in the operetta, Carmela, by Percy de Costa, which was given in the grand ballroom of the Waldorf on December 4 and 5 for the benefit of the Babies' Hospital and the St. Bartholomew Clinic and Hospital.

HEAR THOU MY PRAYER

A New Sacred Song

Hear Thou My Prayer

Text from Psalm 66
Music by
Bernard-Hamblen

Suitable for

All Churches
All Voices

2 Keys . . . 50 Cents

Published by

R. L. HUNTZINGER, Inc.

56 West 45

New York

EASTMAN SCHOOL OF MUSIC

OF THE

University of Rochester

ERNEST BLOCH

WILL CONDUCT

FIVE MASTER COURSES

Teaching Methods—Practical Harmony—Style—Form—Fugue
Each Course One Week—Five Two-Hour Sessions

BEGINNING FEBRUARY 2, 1925

For Information Address Secretary-Manager
Eastman School of Music, Rochester, N. Y.

OLGA SAMAROFF

Characteristic Critical Comment

New York Sun, November 12, 1924

Madame Samaroff played yesterday with beauty of tone and with great refinement of style. . . . She commands constant admiration.

New York Herald Tribune, November 12, 1924

Madame Samaroff gave ample illustration of the high quality of her playing.

New York American, November 12, 1924

That unusually gifted, American pianiste, Olga Samaroff, displayed rare piano art at her Aeolian Hall recital yesterday afternoon. . . . There were frequent moments of grandeur in her conception and delivery.

New York Times, November 12, 1924

She has a brilliant technique.

Washington Post, November 7, 1924

Headline—AUDIENCE IS CHARMED BY SAMAROFF RECITAL.

Headline—Varied Program Gives Full Play to Remarkable Piano Mastery.

Washington Star, November 7, 1924

Olga Samaroff, leading American woman pianist and long a favorite artist with Washington music lovers, gave a recital yesterday afternoon. Never did she seem more at ease and in the mood for playing, than yesterday.

Ohio State Journal, Columbus, November 15, 1924

(Soloist with Cincinnati Orchestra.) Olga Samaroff gave a masterly performance of the Schumann Concerto.

Columbus Evening Dispatch, November 15, 1924.

She was a part of the orchestra. . . . Her phrasing was impeccable, her expressiveness notable, her singing rhythm almost flawless, her sympathy instinctive.

Laurel (Miss.) Daily Paper, October 25, 1924

Olga Samaroff, one of the world's greatest pianists, appeared at the Strand Theater before an audience that overtaxed the seating capacity. . . . The great artist's music was a wonderful inspiration.

Cleveland Times, November 28, 1924

(Concert of the Cleveland Orchestra.) Olga Samaroff, the soloist of the evening, gave a magnificent performance of the Liszt E flat major piano concerto. Mme. Samaroff is a supreme artist.

Cleveland Plain Dealer, November 28, 1924

(Concert of the Cleveland Orchestra.) She plays as of yore, with power, with eloquence and with a brilliance and facility that never fail her. . . . Mme. Samaroff gave a superb rendition of the ever popular piece and was recalled to the stage many times at its close.



Kubey-Rembrandt photo

Soloist Season 1924-25

New York Philharmonic
Friends of Music, New York
Philadelphia Orchestra
Chicago Orchestra
Cleveland Orchestra
Cincinnati Orchestra

MASTER CLASSES

at the

JUILLIARD FOUNDATION

October 20th to
February 3rd

Cleveland News, November 28, 1924

With all the pyrotechnical display that Grandpa Liszt writes in this composition, there were delicately shaded, subdued, yes masterly, musicianship, virtuosity and a keen intelligence. . . . De Pachmann told me that no woman could play the piano as it should be played. He made one exception—she is dead. And De Pachmann was wrong. There is at least one—and she is very much alive.

The Cleveland Press, November 28, 1924

The Liszt piano concerto had a magnificently brilliant exposition at the hands of Samaroff, who played it with a brilliancy and fine interpretative conception that captured both the reviewer and the audience.

There was an assurance and certainty about it that reminded one of Bloomfield-Zeisler and Carreno in the zenith of their career. Without doubt, Samaroff is the most brilliant pianiste of the present, and her tours de force rival many of her masculine colleagues. There is a sparkle to her scales and arpeggios and a thunderous resonance to her octaves that make one marvel where she keeps such intense emotionalism and technical prowess.

It is a gift of the gods, an inherent accomplishment, for no amount of practice could encompass such results. And to crown it all is the fact that her touch can interpret all the variants of dynamic shading and tonal color, making her the mistress of tonal color in all its ramifications. Ten years ago I heard her when her playing was controlled by impetuosity and sporadic emotionalism. Today she has the poise and equilibrium of an artist who has mastered the technic of her art and uses it as a means of expression rather than a vehicle for self-expression. Which is the concomitant of a true artist. What more can one say in praise of her?

Erie, (Pa.) Daily Times, November 19, 1924

Headline—Famous American Pianist Thrills Her Audience at Elks' Auditorium.

The Pittsburgh Sun, November 21, 1924

Headline—Brilliant Program Given by Samaroff. Madame Olga Samaroff gave a brilliant performance last night at Carnegie Music Hall and added many new friends to her long list of admirers in this city.

Pittsburgh Chronicle Telegraph, November 21, 1924

Olga Samaroff, distinguished pianist, achieved a remarkable success at Carnegie Music Hall last night . . . she has always been a warm favorite in Pittsburgh.

The Pittsburgh Post, November 21, 1924

Olga Samaroff, always a favorite in Pittsburgh, gave one of the finest performances of the season at her piano recital last night at Carnegie Music Hall. Opening with a Bach Fugue, she immediately won her house and held it enthusiastic to the last.

The Pittsburgh Gazette-Times, November 21, 1924

The purity and refinement of her pianism was a positive delight.

CONCERT MANAGEMENT ARTHUR JUDSON

Fisk Building, New York

STEINWAY PIANO

Pennsylvania Building, Philadelphia

VICTOR RED SEAL RECORDS

THE CITY OF GUIDO THE MONK

(Continued from page 6)

The picture of Guido as described in this encyclopaedia scarcely justifies the prosperous, patriarchal and dignified figure portrayed by Salvini in the center of the City Park. I left the Corso after having painfully dug out the translation, ascended the narrow stone stairway to my room and retired for the night, but not to sleep until the noisy night life on the Corso ceased—which did not happen until two-thirty in the morning.

GUIDO'S BIRTHPLACE

Up bright and early, despite but a few hours' sleep, I found the Corso cleaned of the debris resulting from the gay scenes of the night before. There were early coffee drinkers in evidence, but this time it was "caffee latte" (coffee with milk). I ordered mine and a light breakfast. I had learned the night before where the house was in which Guido is alleged to have been born, and wrote down the direction carefully. The way led along the cobbled Corso, which seemed to be one unending unquation of steep ups and downs, and as I trudged along, it was hard to keep to the implicit directions I had received when so many little intersecting by-ways, narrow and fascinating and with many tempting inducements, suggested exploration. But I resisted and maintained the course directed, past innumerable stalls and a large market space, where eggs, fowls, vegetables, meats, pigs, fish, cherries, and other Italian fruits of varieties were on sale. The space was crowded with busy buyers carrying huge baskets. The wonderful black cherries were especially tempting, for I am sure nowhere else in the world can the cherries be so large or of so delicious a flavor as in Arezzo. This must have been the fruit from which came the old saying "two bites to a cherry," for they are enormous, as large as our largest purple plums at home. As I passed through and beyond this old market square and on to a street designated in my notes, I noticed an antiquated house which bore this sign: "In this house in the year 1337 was born Andrea Cesalpina, discoverer of the circulation of the blood." If this is true, Cesalpina antedates Harvey, who, if I recall the teachings of my school days correctly, was the first to demonstrate blood circulation. I passed along this narrow street, the Via Cesalpina, and half way up its steep incline at the intersection of another street, the Via Montetini (Little Mountain) most appropriately named, I faced a fine three storied palace, square of roof, and constructed of what seemed to be brown stone plastered over with faint disappearing frescoes on which were depicted historical scenes of centuries past. I counted eighteen windows, only six of which were genuine, the remaining twelve, artistically painted representations of fine colored curtains, draperies and blinds, appearing so real that at first glance they looked as if they could at any time be closed or opened. A plaque of white marble adorned the front of the house bearing the inscription: "Here was born and lived Guido Monaco," and beneath this a representation of the staff upon which appear the notes Ut-Re-Mi-Fa-Sol-La. There is no date whatever.

I gazed with admiration upon this pretentious building, but the street upon which it faced was too narrow, and the light too dim, to make a photograph. So I made a small drawing suggesting in a general way the appearance of this ancient and interesting palace.

GUIDO'S MANUSCRIPTS IN BRITISH MUSEUM

Nothing further, however, was to be learned either within or without this Guido house. The plaque on the front, it seemed, told all there was to know. The building is now used as a depository for the archives, ancient and modern, of the Commune of Arezzo. Yet in all its large collection of documents of the history and past glories of the city, not one single manuscript or note pertaining to Guido Monaco can be found. It remained for the British Museum to collect all available data concerning him, and there in that vast store house of antiquities can be seen most of Guido's original manuscripts as well as copies of his contributions to music. The Vatican in Rome possesses the original manuscript of his famous Treatise on Music, known as the *Micrologus*, in which his inventions and methods of teaching are described. This treatise was written in the year 1024, when he was thirty-two years of age, and its dedication, in Guido's own handwriting, is a letter to his friend, pupil, and fellow-monk, Fra Michael. It is written in most ancient Latin script and in part reads: "Quid est quod me vides prolixius finibus exaltatum" (How is it that you see me so infinitely exalted).

Continuing my way beyond the Guido house and along the steep Via Cesalpina, so narrow that the brilliant Italian sun could not penetrate its depths, I finally reached the top, when suddenly, as if in a burst of sunny glory, I found myself in the Piazza Comunale, an ancient and beautiful square. On one side stands the Communal Palace, or City Hall, built in the early part of the Fourteenth century, as a residence for the Priors, the then ecclesiastical rulers of the city. It is now occupied by the Town Councillors. A belfry tower, standing on one side of this fine ancient Palace, holds an enormous public clock. Beneath the clock is a sun dial, and beneath the sun dial a long, narrow, perpendicular iron-grated window. Behind these bars the poet Dante is said to have hidden when ruthlessly pursued by powerful Florentine enemies. On the opposite side of the Square rises the great Cathedral, one of the most striking monuments in Italy. Erected in 1287, its last finishing touch, in the form of a new facade, was added in 1914.

Beyond the Cathedral I continued my ascent and soon arrived at the attractive public gardens, out of which leads a magnificent promenade constructed upon the site of the old fortress whose grim walls, built upon the ruins of still more ancient ones, encircle three-fourths of the old city. From here is obtained a view of indescribable grandeur; the spacious valley of the Arno lies just beneath and stretches away for miles, and in the distance are to be seen rivers, mountains and still more foothills and plains. The whole outlook is suggestive of a highly illustrated fairy story.

THE PROPHET'S FATE.

Returning to the inn, I found the Direttore had with him his friend who was to give me information about Guido. This friend proved to be the assistant curator of the museum. His information was of the scantiest. About all I could obtain from him was that Guido had lived in many monasteries in Italy and that he personally knew of no such place as a Santa Croce Monastery. Despite this discouraging and seemingly final information, I could not abandon the idea that, at some time or other, such a monastery must have ex-

isted within or near Arezzo, as too many good authorities maintained that Guido had died as Prior of such a monastery. Finally I asked almost in despair: "Isn't there, perhaps, a church or something about here known as Santa Croce?" He thought deeply for several seconds, the while touching his fingers to forehead, and finally said, rather deprecatingly: "Oh, yes—the Santa Croce Church outside the city limits. But that is such a little church that it is of no importance." This was enough. The assistant curator may have been useful after all. I thought of the Biblical quotation, "A prophet is not without honor save in his own country."

I lost no time following up this possible lead. The way to the gate leading outside the city in the direction of this little church was straight ahead. It led through winding and hilly streets, narrow and crowded for half a mile, then it grew steeper, the streets less crowded, and finally the low city gates of rusty iron came into view. These gates stood wide open, and in a dark shady spot off to one side, the old decrepit keeper was sleeping peacefully in a sitting posture on his stone bench, head thrown far backward and resting on a stone support. Sonorous sounds escaped from his wide mouth, and numerous flies held gleeful carnival over forehead and nose. He was in such deep shade I could not well snap a picture. It seemed a pity to wake him, although I knew he was there to collect toll from passers into and out of the city—not an uncommon practice in Italy—so I left him undisturbed and passed through the gates. Once outside I saw the sign Santa Croce and I knew then that I was within the confines of a village by that name. So far as I could see it consisted of one long not very wide street, stretching out of sight in undulating distances. High grey walls were on either side, and only cats, geese, dirty children and flies seemed to be awake. Many of these little dark faced Arretian children gathered about and followed me, for the advent of a stranger was something of a novelty, though possibly it was the basket of cherries I carried.

A DIFFICULT PILGRIMAGE.

Much to my consternation I saw slowly coming down the street in the opposite direction a yoke of the tremendous milk white Campagna cattle, with great horns that must have measured five feet between tips, attached to a large cart with two mammoth wheels. Beautiful creatures they were, but unfortunately among my many weaknesses is an abject fear of cattle of whatever breed. I am possessed of an obsession that all cattle have but one object in life, and that is to chase and gore me. Had I met this team in an American village, I would surely have vaulted the nearest roadway fence, but here between two high stone walls vaulting was out of the question, so as a substitute I ran back in the direction from which I came to a small opening in the wall that led to a zone of safety. The children simply shrieked with laughter at my flight.

The ancestral home of these famous Campagna cattle is Arezzo. The cows are not necessarily milch cows, but work beasts, performing the work of oxen. The bulls, likewise, invariably decorated about the head with brilliant red cords and trimmings flopping before their eyes as they trundle along the highways signal an assurance to passers-by that the beasts are safe and gentle and that red does not enrage them. Throughout central and southern Italy this is the beast that tills the soil, draws the hay and other heavy loads, and is used as the family coach horses on Sunday.

After the passing of the bull team I ventured to continue along the way. A young girl was busy shearing a huge black sheep which was laid on its side on a piece of burlap with all its four legs unmercifully pinioned together. It was emitting continuously loud pitiful ba-a-a-a-s as the huge clippers traveled briskly over its hide and occasionally nipped out a chunk of flesh. This sight nearly diverted me from my errand, but I approached and asked the way to the church. She left her task and pointed out the direction, and then I inquired if this village, now called Santa Croce, had always been known by that name—or had it once been called Avellano? She did not know but would endeavor to find out. If I could establish that this village was once Avellano, it would identify the monastery.

Just then an old Monk passed along. The girl said he might know, and hailed him. He was not an attractive object to approach, clad in a heavy, hot, long, brown garment, thick with the dust of the road, with very filthy bare feet in badly worn sandals, and a beard of several days' growth. His general appearance suggested that many moons had come and gone since a bath. But he was most polite and more than willing to tell me all he knew. I repeated my question; had the name of the town ever been Avellano? He thought for a short space and then answered that he believed that many, Oh, many years ago the place had been known by a different name. It might have been Avellano but he could not say. I asked him about Guido and the Monastery of Santa Croce. He bade me follow him and not many yards further on he pointed and said, "There is the Santa Croce church and all that is left of the monastery is the oratorio and the small white pillars in the belfry tower of the church." And sure enough, overlooking the street wall which had been built right up against it, stood the ancient oratorio, in Roman style, attached to the little church. This is all that remains of the ancient Santa Croce Monastery, the home of Guido the Monk, the birthplace of the musical scale as the world knows it today. The Santa Croce church, poor, small, and shabby, long, long ago was built and joined to the ancient monastery oratorio. Its bell tower, quite modern in appearance, occupies the site of an ancient fallen one and contains marble columns, relics of the old monastery.

INSIDE GUIDO'S MONASTERY.

Upon expressing my desire to see the interior of the church the old Monk led me to a near-by fruit shop where numerous canaries in wicker cages were lustily singing. He asked for the proprietor, upon which a busy wife called him. On learning a stranger wished to visit the church he came on the run. Not only was he fruit vendor, but church warden as well. Taking down a great rusty key from the wall, he set out to show me the church and its environments. We walked along the walled street to where a high gateway led into a small court yard, and from this yard a wooden, barn-like door opened into the poor little church. Just across on the other side was a high wooden fence, through whose loose palings I peeped and saw a vast, open, poppy-grown field, and in this field right near by was the level opening to an ancient well. The warden's voice reminded me I was there to see the church and we entered.

The air was musty and all but nauseating; it required time to accustom my eyes to the darkness, but finally I could

TOURING TEXAS RETURN IN JANUARY
HARRIET DE YOUNG KAPHAN
 Soprano, formerly of Chicago Opera Company, will accept a limited number of pupils on her return, voice culture, repertoire, coaching.
PRACTICAL EXPERIENCE GIVEN TALENTED SINGERS
 METROPOLITAN OPERA HOUSE BLDG., N. Y. Studio 44
 HAROLD FLATTO, N. Y. REP., 261 Broadway, New York

WILLIAM SIMMONS, Baritone
 Will Teach a Limited Number of Pupils at His New York Studio
 127 West 75th Street Phone Endicott 1185



"His natural talents of vocal charm and beauty were at their highest peak."—*Corning (N. Y.) Leader.*

Frederick Gunster.
TENOR

Management: R. E. JOHNSTON, 1451 Broadway, New York

New Successful Songs By
MANA-ZUCCA
 "THOSE DAYS GONE BY"
 "IN LOVELAND"
 "THE CRY OF THE WOMAN"
 CASSEL MUSIC COMPANY
 25 W. 42nd St., N. Y.

Marie Rappold writes:
 The "Cry of the Woman" is a splendid song.
 Frances Siebel writes:
 "In Loveland" is a great favorite with all my audiences.
 James Massell writes:
 Your two charming songs, "Those Days Gone By" and the "Cry of the Woman" are liked very much by all my pupils.
 Madeline MacGuigan writes:
 Your "Toccata" for violin is lovely, a great and necessary acquisition for violinists.

Also "Toccata" for violin featured by leading violinists

see that the altar was the interior of the oratorio. It was ablaze with gilded decorations, and I fairly gasped at the richness and splendor of the altar in contrast with the poor furnishings in the body of this little "unimportant church." All splendor was confined to the altar. Rough benches were piled in heaps against the side walls and the stone paving in places worn to paper thinness. The sides were covered with faded frescoes and remnants of paintings belonging to days long gone by. As I wandered about the little church I noticed near the entrance a large sign which, in pure Tuscan, warned all persons not to spit on the floor and directed all women to keep their heads covered. The warden discoursed on the beauties of the oratory, of which he was justly proud. Finally he requested I accompany him up into the bell tower where I could see a lovely view. The belfry looked high, and when I found there was no stairway, nothing but a rickety, unsafe-looking old ladder on which to ascend, I confess I hesitated. But it was no time to turn back and after much effort, fear and travail, I finally reached the top landing. I was well repaid for the effort. It was indeed a beautiful view that met my eyes. The vast poppy field, the former estate belonging to the old monastery, spread out before me. Just below were the remnants of the old monastery well from the waters of which, no doubt, Guido and his brother Monks quenched their thirst. The vast poppy field stretched out in one great uncultivated distance and a wall inclosed its numerous acres. Somewhere within this vast inclosure the remains of Guido are said to be reposing, but there is nothing to mark their resting spot. Beyond the high encircling wall, in an adjoining field, a hospital is in process of erection, and over its main door a Della Robbia Bambino looks out across the Monastery field. I descended the rickety ladder and on the way down, hidden beneath the eaves of the church with abandoned old lumber, an ancient organ was standing. "That is not old," the warden volunteered. I did not ask how old, for time had lost significance. Once again in the street I contributed a more than satisfactory stipend judging from the effusive gratefulness manifested and passed out and along the way I had come. The toll man at the city gate was now awake and I paid the little tax to enter. I again passed the church where the priests were singing in the morning, but all was silent. The Corso was as usual gay and thronged with people, busily drinking in front of cafes. Leaving the little inn I walked on toward the railroad station, again passing the statue of Guido before which I paused for a last farewell look. His back was toward the ancient city—the things of the past and gone, his face looked out upon the new and the modern. Was he not, in his day, the most modern of modernists—the innovator who invented many things that endure even to our time?

Louis Graveure Back East

Louis Graveure, baritone, has returned to New York after having been continuously absent since last July. Mr. Graveure's Pacific Coast tour opened in Berkeley, Cal., October 7 and closed in Astoria, Ore., November 17, during which period he sang twenty-two recitals, a record for him in that territory. Returning East he appeared in Salt Lake City, Denver, Lawrence, Kansas, and Athens, Ohio. On

December 5 Mr. Graveure appeared at the Bond Hotel Musicales in Hartford, Conn., and December 19 he will make his first appearance in New York at the Biltmore Musicales. Graveure's engagements in the East have been crowded into the months of January and February, during which time he will sing twenty-five concerts, including his annual New York recital at Aeolian Hall on Saturday afternoon, January 10. He sails for Europe the beginning of March to fill engagements in Scandinavia and Central Europe.

Sylvia Lent Debuts with Chicago Orchestra

Sylvia Lent, violinist, who made her debut in Chicago on November 28 and 29 as soloist with the Chicago Symphony Orchestra, was enthusiastically applauded by her audience and received instant recognition from the music critics. Maurice Rosenfeld, in the Chicago Daily News, said: "Miss Lent has a winsome, pleasing personality, and she has acquired the essentials of virtuosity. Her tone is



Photo by Mishkin

SYLVIA LENT.

smooth and musical. She has ample technic and her sense of accent and rhythm is good. She was given a cordial reception, and Mr. Stock and the orchestra joined in the applause."

Glenn Dillard Gunn, in the Herald and Examiner, stated: "The greatest of our conductors, Frederick Stock, is also the most consistent patron of native talent. In presenting Sylvia Lent, violinist, he brought forward one of the most promising American talents of the day, and, incidentally, the most interesting soloist of the season. She played the Bruch G minor concerto with rare beauty of tone, with flawless technic, withal dignity and earnestness of style that contrasted pleasantly with her youthful unselfconsciousness."

Karleton Hackett, in the Evening Post, wrote: "The romanza she played with poetic feeling and warmth of tone and the final allegro was given with spirit. An excellent

violinist and a pleasing personality. The public gave her most cordial applause."

The Daily Tribune commented: "She was a success with her audience, and she deserved to be."

Eugene Stinson, in the Journal, was of the opinion that "Sylvia Lent's account of Bruch's concerto had the brilliance, energy and nervous technical incisiveness to make this fair young child seem a prize indeed among the new concert artists."

Miss Lent is now on tour in Wisconsin, where she will be heard in Milwaukee, Fond du Lac, Neenah, Green Bay, Marshfield and Beaver Dam.

Roman Choir an Immediate Success

The Roman Choir, which manager Frank Healy has brought to this country, opened its tour recently at Reading, Pa., and met with instantaneous success. Critic William W. Britton wrote in the Reading Tribune of December 2: "A rarely fine and thoroughly trained body of singers is the Roman Choir that appeared in the Orpheum last night in a program varied in character, and embracing sacred and secular choral works from the time of Palestrina to the present day. The choir is a splendidly balanced male chorus of sixteen singers, built on a musical foundation of four sonorous baritone and bass voices, with a tonal superstructure equally as substantial and artistic as the vocal foundation. . . . Signor Negri, the highly efficient conductor and musician, has under him a body of fine singers who show convincing evidence that they have the real musical temperament and who do honor to the land of their birth. Special praise must be given the choir for its fine a cappella singing. . . . The work of the soloists was exceptionally good, and showed the excellence of their performance in both sacred and operatic works."

Renée Chemet Busy

Renée Chemet has been especially busy of late. On November 20 she appeared in Washington, D. C., on the T. Arthur Smith course, on which occasion Mrs. Calvin Coolidge had a box party. Two days later she was soloist at the first of a pair of concerts with the New York Symphony Society, Walter Damrosch conducting, in Brooklyn, and the following day in New York. The next evening came her concert in Baltimore on the William Albaugh series, and on November 30 she was the visiting soloist at the Sunday night concert at the Metropolitan Opera House.

The violinist is now on a tour of the Middle West, which, opened in Cedar Rapids, Ia., and from which she will return to spend the holidays in New York before beginning the second half of her season.

Schmitz Endorsed by a Dean

Dean Butler of Syracuse University, after E. Robert Schmitz' piano recital there on October 28, writes to the L. D. Bogue Concert Management: "I want to compliment you on the great artist you are managing. His playing here last night was the very last word in piano technic. But more than this, he is a great artist."

SENSATIONAL SUCCESS of Marjorie Meyer Soprano

At Fine Arts Hall, Chicago
November 25th.

At Town Hall, New York
December 3rd.

"She impressed as a youthful artist with a voice of more than ordinary charm and considerable understanding of the exacting art of the concert hall."—Glenn Dillard Gunn, Chicago Herald and Examiner.

"Her voice is clear and musical; it served to disclose her taste in good music to be matched by her instinctive appreciation of it."—E. Stinson, Chicago Daily Journal.

"Miss Marjorie Meyer gave a skillfully and artistically arranged program. The young lady's voice has ample volume, carrying quality and solidity of tone."—Herman Devries, Chicago Evening American.

"Here was another pleasant voice. Henriot Levy's song 'Love Repentant' was so well liked by the audience that it was repeated."—Edward Moore, Chicago Daily Tribune.

"Her voice is a soprano of good quality which she uses well."—Karleton Hackett, Chicago Daily Tribune.

"Marjorie Meyer made her Chicago debut and presents an interesting program. There is a pleasant quality in Miss Meyer's voice."—Maurice Rosenfeld, Chicago Daily News.

"She sang with good intonation and with remarkable composure of manner and mood."—W. J. Henderson.

"She has a lyric voice of sweet and unvarying timbre."—Olin Downs, The Times.

"Marjorie Meyer's recital drew a good sized audience and this well trained singer won warm recognition for her earnestness, her taste and her intelligent handling of the relationship between tone and texts."—Leonard Lieblich, The New York American.

"Her voice is of an agreeable quality and she showed skill in her methods of interpreting a program that managed to be different from the general run."—Frank Warren, The Evening World.

"Marjorie Meyer gave a song recital with an unusual and exacting program. Mme. Meyer's voice is of light calibre and colour."—Pitts Sanborn, The Telegram-Mail.

"Marjorie Meyer reappeared last night with a program showing a refreshing independence from that Book of Etiquette by which so many singers seem to be guided. Miss Meyer sang with taste and intelligence."—F. D. Perkins, The Herald-Tribune.

NOW BOOKING 1925-1926

Management: STANDARD BOOKING OFFICE, 17 East 42nd Street, New York

BLACK ART

By Frank Patterson

A review, in a recent issue of the Boston Transcript, of the literary works of Anne Douglas Sedgwick brings to mind one of her novels which has a musical background. This book is called Tante. I have not read it and will not pretend to have done so. The fact is, that I have it in the house but have never been able to persuade myself to go through it, so utterly and maliciously stupid and biased did it seem to me. And I now learn from this review in the Transcript that another book by the same author presents again a vivid picture of hateful selfishness, and this time not with a musical background. For if in the one the selfish monster is a musician, in the other it is an American. Both are women and both are ready to commit any crime for power over other people's lives.

Tante appears to be one of those novels which aims to present musicians and the lives led by musicians in the most objectionable light. The principal characters are Tante, otherwise Madame Obraska, "the most famous of living pianists and the most beautiful of women," and her adopted ward, Karen, who has been given "the privilege" of calling Madame Obraska Tante. And while Tante is painted as a monster of selfishness and cruelty, Karen is pictured as of unparalleled stupidity, as meek and gentle as the proverbial lamb—and "of course love and virtue triumph and the selfish genius is severely punished" in the end.

It is a curious fact that persons living outside of the world of music gather such extraordinarily false impressions of those on the inside. And it is a still more curious fact, and perhaps far more serious, that even those who undertake to paint the world of music in charming colors usually make of it a place of sickly sentimentality, and make the people in it such as one would do a good deal to escape knowing. It is really difficult to choose between the books intended to stimulate people towards the musical profession and those whose aim is apparently to do the profession as great an injury as is possible through misrepresentation.

It is a pity that some really great writer, with the common sense of a Shaw, does not give the world a novel dealing truly with music life, and perhaps the reason why this is not more easily accomplished is simply that the lives of musicians are just as commonplace and hum-drum as the lives of other people, and that the music has little or nothing to do with the dramas that are enacted within its portals, except, perhaps, that the isolation of the successful musician relieves him or her of much of the restraining fear which serves to subdue the extravagances of all such men and women as may, and probably would, lose their salaried positions were they not to walk in the straight and narrow path of rectitude and respectability.

One needs only the columns of the daily press to discover that the majority of those who permit themselves license are in some way and to some extent materially independent, or else have nothing to lose, and considering the complete independence of many musicians, it is rather to be viewed with surprise that they are so normally submissive to rules and regulations of what we call respectability, which is merely another word for economic necessity.

Why the author of this book, Tante, should make her heroine a musician is not at all clear. What she does, her selfishness, her cruelty, have nothing to do with her music. Any woman (like the wealthy American in the other book, already alluded to) who possessed to like extent the power of material independence, might do all of the things in the way of persecution of her intimates and dependents that this musician did. It is simply a gratuitous offense to a class. It reminds one of the way some story writers and moving picture scenario makers treat the district attorney as a class. The district attorney is apparently always either in league with criminals, or is willing, for the sake of making a record, and securing reelection, to convict any innocent person who is unable to defend himself.

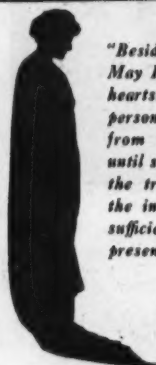
There is always too much danger of generalization in the selection of any individual from a special class for fictional picturization. Persons who have no knowledge of the facts, and are unable to form a correct judgment, may thus be led into the error of prejudice; and we very well know that it is due to such misrepresentations that people have gained the conception that all artists are Bohemians, that they invariably lead some sort of a wild life in a place called Greenwich Village, and that their habitual headquarters is a den of unspeakable iniquity. The fact that musicians and artists are a hard working and industrious class, and have to be to retain their artistic standing, is not permitted to emerge. The reason is clear enough:

that would not be romantic, sensational, would not make copy for best sellers.

One will say that I am now making similar generalizations of the literati. No. There are many, a large majority, of writers who select their characters from the world at large without classification according to profession. Yet it is also true that a similar distortion may be laid to the doors of those who capitalize the detective—for who could possibly believe in a Sherlock Holmes or any one of his successors? And criminals, too, have been painted in roseate colors, criminals of high honor, gentlemen criminals who commit their crimes with a generous spirit for the sake of righting wrongs suffered not by themselves but by others, angels of rectitude arriving just at the right moment to succor innocence and punish guilt.

But the difference is that while the criminal is thus often painted white, the artist is more habitually painted black. And, one might say, since this class of writers deals in the romance of opposites, one may safely read the reverse of what is written, and see the criminal as black as he is, and the artist at least as white as the average human. That, indeed, is what musicians are—just average humans, not a bit worse, but not a bit better, than the rest of mankind.

These remarks should perhaps be addressed to Young People and Parents—Young People who have a romantic idea of the artist's career, Parents who form their opinion of it from such books as Tante. Let both be advised that the life of the artist is just plain hard work, endless grind,



"Besides the control of a wonderful voice, May Peterson has a way of touching the heartstrings of her audience and every person in the Auditorium was for her from the time she opened her recital until she finished. The wonderful flowers, the tremendous applause and above all the intense attention given her is proof sufficient that we made no mistake in presenting Miss Peterson."

The Rotarian Wheels, Amarillo, Tex., said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES

Aeolian Hall, New York

Mason & Hamlin Piano Used Aeolian-Vocalion Records

wonderful persistence and perseverance, and with just about the same ratio of opportunity for success as any non-artistic profession.

James Wolfe Soloist at Woman Pays Club

James Wolfe was the soloist at the luncheon The Woman Pays Club gave at the Algonquin on December 9 in honor of its president, Rita Weinan, and her new husband, Maurice Marks. Two months ago Mr. Wolfe was guest of honor at a similar luncheon given for him and his bride on the day preceding their wedding. The Woman Pays Club inaugurated this custom of bridal luncheons in honor of Mrs. Wolfe, who is known all over the country as Beatrice Fairfax and to The Woman Pays Club as Lilian Laufferty, charter member and member of the club's board of directors perpetually.

James Wolfe is having a pleasing success with The Open Road, the lyric of which is by Gretchen Dick and the music by William Stickles. Mr. Wolfe used this charming song at a concert which he and several other Metropolitan Opera singers gave at the Academy of Music during the first week in December.

Norden Directing Musical Services

N. Lindsay Norden, organist and director, has arranged six important musical services at the Second Presbyterian Church, Philadelphia. On November 30 there was a Saint-Saëns program; December 7, Norwegian music was heard, and December 14, Mendelssohn's Hear My Prayer was presented. Forthcoming programs are as follows: December 21 and 28, Christmas anthems and carols, and January 4, a miscellaneous program.

Denver Delighted with Raissa

Rosa Raissa and Giacomo Runini, both of the Chicago Opera; Magdeleine Brard, pianist, and Carol Perrenot, accompanist, furnished the program for the second concert of the Oberfelder Artist Series in Denver on October 30. These artists were accorded a warm reception. The Denver Post referred to Mme. Raissa's singing as follows:

"Her voice is indeed a most precious instrument with its golden quality of tone, perfect ease of production and manipulation and coupled with a very sensitive and sincere temperament. Her singing throughout the entire program was an excellent exhibition of what singing should be and how the message of song may be projected to the listeners. . . . Quite naturally, the operatic arias were the best vehicles for her art, as exemplified in the Tacea la Notte, from Trovatore, and Suicidio, from Gioconda. However, her singing of the Russian songs and airs was of intense emotional content, to which Mme. Raissa added her superlative art of singing. The madame was recalled many times in the course of the program, and graciously responded."

An interesting review was that in the Express:

"Rosa Raissa brought the color, life and dramatic force of the operatic stage to the auditorium last night and delighted nearly 10,000 hearers, in her concert. Raissa's voice is superb. One moment it is a keen, polished rapier, thrusting through the upper reaches of her register with all the flash and flexure of a Damascus blade. . . . Momentarily it transmutes itself to a living flame, vital and full of warmth. And again it is an old tapestry, with tone colors overlaying and blending with each other. Behind all the power and vitality of Mme. Raissa's voice is the force of her dramatic personality, a histrionic ability which has won her the title of the leading dramatic soprano on the American concert stage."

Mrs. Phillips Jenkins Artists in Recital

An enthusiastic audience greeted four talented young singers, presented by Mrs. Phillips Jenkins, in the Foyer of the Academy of Music, Philadelphia, on December 1. These singers all are from the studios of Mrs. Jenkins and each one gave ample evidence of the thorough instruction received under her guidance.

Hilda Reiter, coloratura soprano, possesses a clear flexible voice, and executed with ease the brilliant passages in the Swiss Echo Song by Eckert, and the Polonaise from Mignon, also singing one Strauss number and a Mozart selection, and as an encore Stille wie die Nacht.

Augusta Bispham Witherow has an excellent soprano voice and a pleasing personality, a combination which promises much for the future.

Rachmaninoff's well known Oh Thou Billowy Harvest Field, Psyche by Paladilhe, Ariette by Vidal and the aria Pleurez mes yeux from Le Cid, were sung with dramatic fervor by Adelaide Scarlett Mawha, whose rich mezzo-soprano voice was well adapted to these selections.

The beautiful contralto voice of Alice Cushing Thwing was at its best in Amour vicieux aïder from Samson and Delilah. Miss Thwing also sang L'Heure Pourpre by Holmes, Mrs. Beach's Ah, Love But a Day and Lullaby by Cyril Scott, and as an encore a Negro Spiritual song.

Two duets and a quartet—Garden Scene from Les Huguenots—were well performed and completed the program. William Sylvano Thunder's accompaniments, played with skill and taste, contributed much to the success of the evening. M. M. C.

Facts About Inez Barbour

Inez Barbour sang in a performance of Henry Hadley's New Earth on December 1 with the Buffalo Choral Society. She also sang an aria from Der Freischütz.

Bradford, Pa., welcomed her as its very own when Inez Barbour returned to her native city, December 3, to give a song recital at the Lyceum Theater. She received a most cordial welcome. On December 9, she gave a successful song recital at the Shipley School at Bryn Mawr. Among her new engagements is listed a song recital in Baltimore, in which city she made a deep impression by her fine work with the orchestra last season.

Sundelius "A Delight to Hear"

The delightfully smooth quality of Marie Sundelius' voice is almost always commented upon in the daily press wherever she sings. Recently the popular Metropolitan Opera artist sang at the Anniversary Celebration of the Kotschmar Memorial Organ in Portland, Me. Speaking of her performance, the Portland Evening Express and Advertiser wrote: "It is a delight to hear her—she sings with such poise and ease, and her voice rises in rich and full melody, with apparently no effort. The audience would not let her go."

J. H. DUVAL

Voice Specialist

has returned from Europe where he arranged the debuts for several of his pupils who are now successfully appearing in opera and he is at present teaching at his New York Studio

New York Studio: 32 Metropolitan Opera House Building

European Address: Teatro d'Arte Moderna, Milan

To all of you who are lovers of music:—
 Since childhood, it has been my desire
 to give music to you in the form, first
 of my songs and later, thro' my singing.
 I now have to my credit, many successful
 songs and compositions, and my desire
 to appear in a big concert of song, is
 to be gratified.

You will receive a little surprise at this
 concert, but my friends have asked me
 not to divulge what it is. Now with your
 support, my dear friends, I feel confident
 my concert will be a success! I wish you to
 know that I am not looking for any ma-
 terial gain; all the profits, I shall turn
 over to the American Association of the
 Lovers of Music.

Altho' I have made public appearances
 heretofore in concert, this is my opportunity
 to make my formal debut, which will be
 held in the Grand Ballroom of the Hotel Plaza
 at fifty ninth street and Fifth Avenue, at
 five o'clock in the afternoon, on Saturday
 December the twenty seventh.

Cordially yours, *Harold Flammer*.
 Briarcliff Manor, Westchester Co., N.Y.

Concert to be held in the Grand Ballroom of the Hotel Plaza at five o'clock Saturday
 afternoon, December twenty-seventh. Tickets \$5 each—ordered by telephone or mail will
 be delivered free in Greater New York from any of the three addresses named below:

Plaza Hotel,
 5th Ave. and 59th St.
 Tel. Plaza 1740

American Assn. Lovers of Music,
 Metropolitan Opera House Studio
 1425 B'way.—Tel. Penn. 5299

Harold Flammer, Inc.,
 57 West 45th Street
 Tel. Bryant 0996

AMERICA'S MUSICAL HEADWAY IS "WONDERFUL," SAYS FELIX WEINGARTNER

Zurich, November 21.—No European conductor, perhaps, is more difficult to locate than Felix Weingartner, for no one is more busy and no one more frequently compelled to make a hotel room his headquarters. The celebrated conductor leads the life of a veritable nomad. When I succeeded in discovering him, after some difficulty, at his beautiful new estate, Erlenbach, on Lake Zurich, Switzerland, I found the master of the baton in a rather depressed mood.

"Here I am, for two short days, enjoying a scant respite sandwiched in between my duties as conductor of the Vienna Philharmonic Orchestra and my forthcoming tour of England. Wouldn't it be fine to settle here for a few weeks and enjoy the glory of easy country life? As it is, I am leaving tomorrow for London—and for new work. Let no one think, to be sure, that the prospect of going to England for the third time within one year is anything but pleasant to me. They treated me royally there last winter and spring, and I am looking forward with pleasure to conducting for British audiences again. In fact, I am particularly glad to go over there this time, as it will be my first tour of the English provinces and of Scotland. My appearances at London, Liverpool, and my tour of Scotland (at the head of the Glasgow Symphony Orchestra) will keep me pretty busy there until the middle of December."

Weingartner had just come from Vienna where he had conducted the first two concerts of the season with the Philharmonic Orchestra. "What a wonderful orchestra!" he said. "I have conducted them for sixteen seasons in succession—which is a record in the history of that oldest and finest of Austrian orchestras—but I am over again overwhelmed by the beauty of their work: I regret that I shall be unable this season to conduct more than five of their subscription concerts. Two of them will take place the latter half of December, immediately following the British tour, and then I shall at once go to Spain where I shall be occupied until the end of February."

His Spanish engagements this season are particularly dear to the famous conductor, as they will enable him to show himself in no less than three capacities—as symphonic conductor, operatic director, and composer. At the Teatro Lice, Barcelona, Weingartner will have the satisfaction of producing his opera, Kain und Abel, which has been successfully sung at Vienna and elsewhere, and of personally staging (and conducting) Mozart's The Magic Flute and Wagner's Ring. Barcelona will also have two full-fledged "first time anywhere" of two Weingartner works—a new octet for clarinet, horn, bassoon, two violins, viola, cello and piano (it was composed in the city which will now hear it for the first time) and a Liederspiel for soprano and tenor, entitled Blüten aus dem Osten, which will be sung in the Catalan language. Symphonic concerts at Madrid will follow, and the end of March will see Weingartner again at London, for four symphony concerts. After one more concert in London, and a short operatic season as guest conductor of the Charlottenburger Opernhaus in Berlin, Weingartner will take his first trip to Greece, "combining work with pleasure," in acceptance of a most cordial invitation ex-

tended to him by the Conservatory of Athens. To this journey, which will occupy the larger part of May, Weingartner is looking forward with particular pleasure.

INTERESTED IN AMERICA

"America? Oh, I shall be glad to come over there again if the American public should want me. I have been there several times, and have conducted in many cities. My last visit, you may recall, was in 1912, when I conducted Henry Russell's Boston Opera. I was astonished then to find how immensely the understanding for music had increased during my absence. In fact I can say that each new season does more to make the American public the most appreciative for good music and the most progressive in the world. They have great orchestras—and great enthusiasm—and that splendid intensity of feeling which is bound to put them in the front row of the world's musical nations. With deep gratitude I recall the wonderful reception which they gave me, and my many American friends keep me constantly informed on the wonderful process of musical evolution which is going on in the United States."

While the 1924-25 season, then, is booked solidly in many countries for Felix Weingartner, his plans for the following year are still open. For the present, he is keenly enjoying the proud feeling of a "Swiss landlord," and enthusiastic over the hearty welcome which the Swiss authorities have extended to him. By way of official welcome, the Zurich Municipal Theater is planning a performance of Weber's Oberon in the Weingartner arrangement for this Christmas, and all concerned are doing their best to make Weingartner (who is Italian by citizenship) feel at home in his new domicile. In the summer he intends to put the finishing touches on Der Apostat, an opera which deals with the fate of Julian the Apostate. But what the next music season will bring for him is as yet a matter of conjecture. America? Perhaps.

R. P. S.

Caroline P. Thomas on Tour

Caroline Powers Thomas, who was solo violinist with Sousa and his band last year, is concertizing this season un-

der the management of the Horner-Witte Concert Bureau, Kansas City. She has an unusually long and attractive list of dates. She has also been booked in joint recital with Reuben Davies, pianist; Idelle Patterson, soprano; Georgette La Motte, pianist, and Nevada Van der Veer. Miss Thomas' accompanist for the season is Jack Lloyd Craus.

"One Who Should Go Far"

On January 13, Robert Imandt, French violinist, will give his first recital in Montreal. Following this, on January 22,



FELIX WEINGARTNER AT RIO DE JANEIRO.

The distinguished conductor, accompanied by Mrs. Weingartner, is seen leaving the Teatro Municipal, Rio de Janeiro, after a rehearsal. The photo was taken during Weingartner's tour of the Argentine and Brazil, two years ago.

he will make his second appearance at Aeolian Hall, New York, when he will play the Chausson concerto for violin and piano, with string quartet accompaniment. This work excited great interest at the Berkshire Festival and it promises to do so again when given here with the Lenox String Quartet.

Myra Hess to Play New Compositions

Myra Hess will give her first New York recital on Saturday afternoon, January 3, at Aeolian Hall, and will play some new compositions, as is usual at her concerts. In addition to Mozart, Franck and Chopin numbers she will program four selections by De Falla and Granados not yet heard in America.

RARELY DOES ONE MEET AN INSTRUMENT OF EQUAL OR BETTER QUALITY!

Boston Transcript.



Photo by Apeda, N. Y.

BOSTON HERALD

"Beatrice Martin sang a charming program. She began with two melodies by Dr. Arne, 'By Dimpled Brook,' and 'Under the Greenwood Tree,' one stanza of the well known version of the 'Willow Song,' and an air sung in clearly enunciated Italian, 'Del mio Core' from Haydn's forgotten opera. Next she sang three Schumann songs, 'Er, der herrlichste von allen,' 'Intermezzo,' and 'Die Lotosblume,' Brahms' 'Botschaft,' and 'Erstes Liebeslied eines Mädchen's' by Wolf. In French Miss Martin sang Chimene's great air, 'Pleurez mes yeux' from Le Cid, 'Le Moulin' by Pierne, a delightful song, and De Bussy's exquisite 'Recueillement.'

BEATRICE MARTIN

SOPRANO

Sang at Jordan Hall, Boston, on Monday Afternoon, December 1, and Scored an Unqualified Success!!

"Miss Martin has a charmingly beautiful voice; rarely does one meet an instrument of equal or better quality. She has made her own every art, every artifice of the singer. Vocal modulation, light pianos, telling emphases, excellent diction, pleasing stage presence, all were abundantly hers."

—Boston Transcript.

Miss Martin, with a soprano voice in her favor, has heeded the prophet's warning, 'Be not slothful in business.' She has worked industriously. . . . One may guess that she is operatically disposed; at all events, it was in the two arias, that she sang with the most freedom and warmth. The French tongue, too, to judge from the Massen air, seems best to favor her tone, though she sang the Wolf song with much dramatic intelligence."

BOSTON GLOBE

"Beatrice Martin, a soprano from New York, sang for the first time in Boston yesterday. Her program

gave to a group, by present day American song writers, the place of honor in the middle of the program which American composers seldom receive. Miss Martin's voice is of pleasing quality and sufficient volume for all she attempted. One felt that she enjoyed singing, and cared for music as music. . . . There is a sincerity and spontaneity about her singing that make it ingratiating."

CHRISTIAN SCIENCE MONITOR

"Beatrice Martin's voice has many tones that are really lovely. . . . One song stood out as exceptionally well done, Brahms' 'Botschaft.'"

Management: ART DIRECTION GEORGETTE LEBLANC, Inc., Fisk Building, New York City

LOUISE DAVIDSON, Manager

VIENNA BESIEGED BY FOREIGN MUSICIANS

Notable Visitors Invade City, Including Well Known Soloists and Conductors—Richard Buhlig Pleases in Recital—"Volksmusik"—Music for the People—Other Concerts

Vienna, November 20.—The last few weeks have brought a notable influx of conductors from abroad—not the customary debutants who seek easy critical laurels, but newcomers of some name and fame. Hermann Abendroth, for instance, is a revered conductor at Cologne where he inherited the post which the famous Fritz Steinbach once held with the celebrated Gürzenich orchestra. Abendroth came, together with Walter Rehberg, a pianist, who is thought of highly in Germany and who gave a series of orchestral and recital appearances here. But both the Abendroth and Rehberg cases served once more to exemplify the vastly different tastes which prevail here and in the neighboring Germany. Abendroth's methods of conducting were found rather Teutonic, dry and didactic, and none too interesting in spite of the undoubted seriousness of the man. Rehberg's playing was much the same. It lacked in feeling and in that element of sensuousness which the Austrian considers indispensable in musical interpretation.

Hermann Siegel, one of the innumerable German "Generalmusikdirektors"—his particular field is Crefeld—interested more, particularly through his program which had two novelties—the best, in fact the only way for a new man to attract attention. The novelties were belated first hearings at Vienna of Rudi Stephan and Ernst Toch, two composers who are highly regarded in Germany. Stephan, who died young as a war-victim, seems to have been an immature talent, and his music for orchestra is decidedly a document of pre-war musical mentality, combining Wagnerian influences with Tschaikowsky's elegiac string melodies and with reminiscences of Strauss' dashing symphonic poems. Straussian elements also prevail in Ernst Toch's Phantastic Night Music, which, according to a printed commentary, aims at depicting the weird visions of a fevered dream; Toch's dreamer has visions of Strauss' operas, and when, at the end, the rising sun dispels the gloom, it does so to the sounds of Hugo's Wolf's morning bells from that marvelous song, Töitlich Graute Mir der Morgen.

A third newcomer of the baton was Peter van Anrooy, a Dutchman who showed himself in the twofold capacity of a conductor and composer. The latter side of his musical self was epitomized by a somewhat harmless rhapsody for orchestra, named Piet Hein. The conductor in him is more interesting; his reading of Brahms' First was highly impressive, despite the memory of Nikisch's masterly improvisation-like dynamic finesse in the third movement which is still with us. In the same concert, Tibor Szatmari, 've brilliant Hungarian pianist, again gave evidence of his tremendous technic and vigor in Liszt's A major concerto; personally, I prefer that side of his great gifts which displays itself so beautifully in the more subtle realms of Schumann's lyrical music.

RICHARD BUHLIG PLEASES.

Such qualities of Innerlichkeit are strongly predominant in the playing of another pianist whom Vienna recently had

an opportunity to hear again, after an interval of many years enforced by the great war. Richard Buhlig was the first artist, many years ago, to introduce Schönberg's piano music in the composer's own city—at a time when such enterprise demanded courage in the face not only of ill-will from the critical fraternity, but also in the face of imminent bodily danger. Audiences have since come to be more lenient (or more intelligent?) towards Schönberg's music, but the critics are still what they were. Buhlig's return to the concert platform of the city which he has made his home during the past year was very welcome indeed. His very appearance on the stage is striking; he is a Wüllner of the piano, not only in the distinctly romantic air of his outward appearance but also in the original and strongly intellectual element which permeates his interpretations. He is one of the "thinking" pianists who cater only to the discriminating hearer; Buhlig's reading of Beethoven's sonata opus 111, which I heard, was dignified, authoritative and impressive. His second recital, I am told, was an even greater personal success.

And the Wüllners of the vocal fraternity are also still with us. I heard one on the same evening in the person of Mark Raphael, announced as a baritone from London. Raphael, to be sure, is a miniature Wüllner, and while the purely vocal end of his work seems to him to be less important than the interpretative side, it is clear that future study will enable him to exceed Wüllner in beauty of tone, though he will never touch the spiritual greatness of Wüllner's readings. Raphael—who is really a Russian—has a voice which is less a baritone than a tenor with a baritone range, and his over-sentimental performance of some Schubert and Schumann songs recalled the interpretative methods generally associated with the lyric tenor type. The rest of his program consisted of some of the favorite ballad-like songs of Roger Quilter, the English composer, who was personally present to supply the accompaniments. The whole recital, in fact, was in the character of a "ballad evening"—the sort which sounds beautiful in a drawing room but insipid on the concert stage. But Raphael is still a young man—and he may reach his mark after some more study.

"VOLKSMUSIK."

A unique recital made up entirely of folksongs was that given by Ruzena Herlinger, a Czech singer, who has often before made herself a pioneer of modern lieder of the radical kind. The program ranged from German folksongs to Spanish, French and Bohemian national songs, and it was in the last-named school that Mme. Herlinger felt most at home. These songs have an inherent depth of sentiment minus any sentimentalism, and they were given with all the simplicity and naïveté which they demand. To the blasé audiences of our time such unaffected and unstilted utterances of the national soul are a pleasure unalloyed.

"Music for the people" is the slogan, too, of the many choral organizations thriving at Vienna which are composed

entirely of working people. One of the most important ones of these societies is composed entirely of print-shop workers, and this chorus has been doing excellent work for no less than twenty years. Let no one think that their programs are modest or simple—the concert which marked the jubilee of the organization speaks an eloquent language. Beethoven's Ninth was chosen for the occasion, and was sung, under Paul von Klenau's direction, with an enthusiasm and vigor which few professional chorus organizations could equal. The same concert brought a first performance anywhere of a big work for orchestra and a speaking voice, The Mystic Trumpeter. The composition, based on Walt Whitman's poem of that name, is one of the innumerable works written by that young and talented Viennese composer, Franz Salmhofer. A wealth of his works has been heard during the last two or three seasons, and Salmhofer's immense productiveness is beginning to be a matter of concern to all those who have believed, and still believe in his talent. The danger is imminent that his gifts may be squandered in his quest of popular success, and through his habit of placing before the public indiscriminately all the often weak products of his prolific talent. In the present case, Whitman's beautiful poem is all but drowned by the vast amount of music with which it is burdened—a music which still shows the often-recognized talent but which lacks strongly personal traits.

Another one of Salmhofer's recent products was some dance music written for Claire Baurhoff, a young lady of Austrian aristocracy who has been attracting attention for her striking beauty even more, perhaps, than for her serious attempts at discovering new means and ways of expressive mimic art. The Baurhoff dance soirées were given at Max Reinhardt's charming Theater in der Josefstadt, and Salmhofer's music proved a pleasing accompanying feature for the fine, if often bold, poses of the beautiful dancer.

PAUL BECHERT.

New York Trio Gives Fine Concert

The New York Trio appeared recently before the Rye Neck School Parent-Teachers' Association, playing compositions by Mendelssohn, Beethoven, Kreisler and Grieg. Each member of the trio—Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius Van Vliet, cellist—also was heard in a group of solos.

Clarence Adler Heard in Franck Quintet

Clarence Adler was engaged by the Letz Quartet to play the Cesar Franck Quintet with that organization at the Institute of Arts and Sciences at Columbia University on Thursday evening, December 11. Needless to say, the pianist displayed his usual mastery of both the technical and interpretative side of the work.

Leginska Gives Ship's Concert

Ethel Leginska played pieces by Chopin and Liszt at the concert given on board the S. S. Majestic for the benefit of Seamen's Charities on November 22. Five hundred dollars was netted for various institutions.

MIROVITCH

Annual Master Class

Los Angeles—Summer 1925

Ampico Recordings
Chickering Piano

Address Applications to
MR. MERLE ARMITAGE
424 Philharmonic Auditorium
Los Angeles, Cal.

NEW YORK CONCERTS

DECEMBER 8

Ethel Parks

Ethel Parks, coloratura soprano, was heard in recital at Town Hall on the evening of December 8, appearing before an audience the size of which equalled its enthusiasm. She opened her program with a group of old airs by Bach, de Gretry and Mozart, followed by *Lo! Here the Gentle Lark* (Bishop), in which she had the assistance of Frohman Foster, who played the flute obligato, also assisting the artist in later selections. Miss Parks displayed a voice of fine quality, excellent tone and finished style in all her offerings. Her rendition of the Bishop number was delightful, her coloratura work being especially worthy of praise.

Throughout the ensuing groups, sung in four languages—German, French, Italian and English—Miss Parks gave proof of her excellent diction and an attractive manner of delivery that charmed the audience quite as much as her lovely voice. Her striking personality was an added asset.

Several songs were marked "First time in U. S. A." A Robert Gliere number, *Was Wunsche Ich?*, and *La Lavandaisa di San Giovanni* by Armando Seppilli, were given artistic renditions, while Silbelius' *La Libellule* served as a medium for further display of the artist's splendid coloratura singing. The Hymn to the Sun aria, from *Coq d'Or*, was presented with beauty and distinction, while lighter numbers, such as the old Scottish air, *My Love Is But a Lassie Yet*, and Schindler's *Jenny Kissed Me*, were given an interpretation both delicate and appealingly quaint.

Many floral offerings paid tribute to the charm of the performer and an eager audience demanded encores. Frank Braun was the able accompanist at the piano.

Elly Ney

A large audience, "interested to the end," heard the well arranged program that Elly Ney presented at Aeolian Hall on Monday afternoon, December 8. Mme. Ney delighted her hearers anew with her superb artistry which has gained recognition the world over. One could write at length about her qualifications, but after all is said and done, only one conclusion is reached: Elly Ney is a great artist! She was enthusiastically received and played several encores to the following program: Sonata in F minor, op. 5, Brahms; Sonata in F minor, op. 57 (Appassionata), Beethoven; rondo in A minor, Mozart; *La soirée dans Grenade*, Debussy; prelude, *Feux d'artifice*, Debussy; polonaise, MacDowell; nocturne, op. 62, No. 2, etude, op. 10, No. 3, etude, op. 10, No. 12, etude, op. 10, No. 8, etude, op. 25, No. 1, polonaise op. 53, Chopin.

Carlos Sedano

Carlos Sedano gave his second Carnegie Hall recital on the evening of December 8 and confirmed the fine impression he made on his first appearance here a month ago. He played the Franck sonata with much impressiveness, demonstrating the fineness of his musicianship and the serious nature of his feeling for interpretation, free from technical display or mannerism. The Mendelssohn concerto offered opportunity for exhibition of his executive gifts, but even here he did not succumb to the temptation to sacrifice the melodic line for the purpose of self-exploitation. He also played pieces by Glazounoff, Sarasate, Lotto, Paganini, always with the same fine musicianly touch. His tone, in spite of muggy weather, was as fine as at his previous recital, and though one must not doubt give credit for some of it to his teachers, Auer and Maia Bang, surely the innate gifts of this young Spaniard must also receive their share of the credit. Sedano adds to the attractiveness of his playing by the attractiveness of his manner and appearance and his freedom from eccentricity. He was ably assisted by Harry Kaufman.

DECEMBER 9

American Music Optimists

The thirty-seventh concert of the American Music Optimists, of which Mana-Zucca, whose songs have met with such success among American musicians, is founder and president, took place in the Astor Gallery of the Waldorf-Astoria on the evening of December 9. The program was somewhat shorter than that usually given by the society, but what it lacked in length was made up in quality. The Max Jacobs Quartet, consisting of Max Jacobs, first violin; Hans Meyer, second violin; Otto Stahl, viola, and Bernard Altschuler, cello, introduced the program with a fine rendition of the David Stanley Smith quartet in C. This excellent body of musicians was later heard in a group of three numbers by Herbert, Griffes and Mr. Altschuler. The latter proved most interesting and elicited enthusiastic applause. The three soloists of the evening were Marion Brower, soprano; Edward Hoopman, basso, and Miriam Fine, soprano, who so kindly offered to fill in a vacancy at the last Optimist concert. Miss Brower displayed an attractive voice of nice quality in her two groups of numbers by Frank La Forge, Polak, Rihm, Hughes, Kriens and Mana-Zucca selections. Mr. Hoopman offered but three numbers, including Mana-Zucca's *I Shall Know*, which he rendered excellently. Miss Fine was as much enjoyed in this appearance as when last heard, and her Cry of Rachel (Salter) and Mana-Zucca's *In Loveland* served to show off her voice to splendid advantage.

Andres de Seguro, who is the acting president in the absence of Mana-Zucca, addressed the audience and introduced the guest of honor of the evening, Elvira de Hidalgo, of the Metropolitan Opera Company, whom he had invited to be present.

John Prindle Scott Composition Recital

Under the auspices of the Musicians' Club of New York, John Prindle Scott presented a program of his compositions on the evening of December 9 in Chickering Hall. The artists who assisted Mr. Scott in the rendition of his numbers were: Nanna Johnson, soprano; Oliver Stewart, tenor; Joseph Kayser, baritone; Herman Curtis, piano, with Florence Aldrich and the composer accompanists.

The program was ingeniously arranged and contained, for tenor, *The Voice in the Wilderness*, *To An Old Love*,

The Revelation and The Old Road; for soprano, April Time, *The Maid of Japan*, *The False Prophet* and *The Wind's in the South*; for baritone, *Repent Ye, My True Love Lies Asleep*, *The Secret and Romeo in Georgia*; for piano, *Three Irish Sketches—The Top o' the Mornin'*, *Dennis and Norah* and *At the Donnybrook Fair*. As the closing number the three singers rendered *God of Our Fathers*. All the artists gave of their best, which afforded a pleasant evening to guests. Mr. Stewart was obliged to repeat *The Old Road*.

Before commencing the program the chairman spoke of Mr. Scott's exalted position in the musical world, and at the close of the concert invited all present to meet him.

Ritz-Carlton Musicale

The second Ritz-Carlton Musicale, with Lucrezia Bori, soprano; George Liebling, piano, and Fredric Fradkin, violin, as the soloists, was given in the grand ball room of the Hotel Ritz-Carlton, Tuesday afternoon, before a

A song spontaneously and enthusiastically acclaimed by concert and operatic artists of international fame.

Below is a list of representative artists who are now singing and endorsing

BELOVED

By Rhea Silberta and Josephine Vila

Italian Version by Cesare Sturani

Paul Althouse	Marion Lovell
Alma Beck	Rosa Low
Alessandro Bonci	Beatrice Martin
Jencie Callaway-John	Giovanni Martino
Guilio Crimi	Mary Mellish
Vera Curtis	Laurie Merrill
Marguerite D'Alvarez	Tamaki Miura
Eleanora de Cisneros	George Morgan
Stella de Mette	Nina Morgana
Andres de Seguro	Claudia Muzio
Rafael Diaz	Marjorie Meyer
Adamo Didur	Tina Paggi
Anna Fitziu	Domenico Paonessa
Alice Gentle	Frances Peralta
Gita Glazé	Rosa Ponselle
Allan Glen	Idelle Patterson
Flora Greenfield	Leon Rothier
Frederick Gunster	Tito Schipa
Nanette Guilford	Marion Rubovits
William Gustafson	Marguerite Schuiling
Louise Hunter	Marie Sundelius
Dorothy Jardon	Marion Telva
Gordon Kay	Armand Tokatyan
Grace Leslie	

Artist copies of this incomparable song on request.

Other worth while Harms songs you will be interested in:

"June Brought the Roses"	
"A Kiss in the Dark"	"My Dream Girl" (Victor Herbert)
"Love Sends a Little Gift of Roses"	"Blushrose"
"Old Fashioned Garden"	"Kingdom Within Your Eyes"
"Memory Lane"	"On Sunday"
"Peggy O'Hooligan"	"Waiting for the Dawn and You"
"Heart o' Mine" (Victor Herbert)	"Dance of Love"
"Oh Miss Hannah"	

Artists copies on request

HARMS, Inc.

62 West 45th St. New York City

large and appreciative audience. The profits of these concerts go to the work of the Child Welfare Committee of America, which conducts dental clinics and other kindred activities for the benefit of children. Mrs. Oliver Harriman, chairman of the Committee, has arranged an entertainment committee for the promotion of these concerts.

Mr. Liebling, who created such a favorable impression at his New York recital as well as soloist at one of the Sunday night concerts at the Metropolitan Opera House, opened the program with the *Valse in A flat* by Chopin and Liszt's *Campanella*, and later gave the *Faust waltz*, *Gounod-Liszt*, again demonstrating his right to be classed with the outstanding pianists in the metropolis.

Miss Bori, charming as always, sang as her opening

group the *Minuet* by Rameau, and two Puccini arias, one from *Manon Lescaut*, and one from *La Bohème*. Her artistic and finished renditions met with hearty approval and netted her several encores. Her second group contained four fascinating Spanish songs—*Tus Ojos negro*, *De Fallo Cancao*, *De Rua*; *D'Oporto*, Schindler, and *Occhi di donna amata*, Marinuzzi. Not only did she sing these with a charm all her own, but she likewise captivated her audience with the encores.

Mr. Fradkin was heard in *Rondo Capriccioso*, *Saint-Saëns*; *Chanson Bohémienne*, *Boldi*; *Valse Bluette*, *Drigo-Auer*, and *Gypsy airs*, *Sarasate*. His playing was marked by sincerity and brilliance. All three soloists were obliged to give encores. The accompanists were Giuseppe Bamboschek for Miss Bori, and Oscar Levant for Mr. Fradkin.

The New York String Quartet

The New York String Quartet gave its only New York recital of this season at Aeolian Hall, December 9. The members of this excellent organization—Ottakar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, cello—had prepared a program to suit varied tastes. Those who revel in the old classics were satisfied with the Mozart quartet in E flat major, listed by Koechel as 428; those who are eager for the newest, the ultra-modern, were pleased with the Hindemith third quartet, op. 22 (its first New York performance); while those feeling more comfortable and happier on middle ground enjoyed Debussy in the G minor quartet, op. 10. It was evident, however, that the majority of the large audience were immensely delighted with all three. The Debussy quartet, richly imaginative, with its melodies and harmonies spun of delicate, shimmering gossamer, was really exquisite. The quartet was very happy in its rendition of this. There was a notable fineness of tone, unity of expression and command of subtle nuances. While one recognized the individual skill of each artist, one was not conscious of the technical side, but felt rather the fine blending of tone, the sense of perfect ensemble, and the admirable balance.

The quartet by Paul Hindemith, the young German composer who is of the Schoenberg group and who has already produced works which have won favor and interest, was perhaps harder to assimilate, but proved to be a work of decided individuality. It begins with a fugato which bursts into an energetic movement. Though written without definite key, the themes and the various voices are clearly defined. The slow movement lives up to its title of "stets fließend," very flowing, with an unbroken melody over pizzicati which at times resemble faint drums. The next movement, heavier but lively, and an animated rondo completed the quartet, which had an excellent performance. True, there were sharp and startling dissonances, but they were not used obviously to jolt and shock the listener, but as part of a well planned scheme, following the theme. The members of the quartet displayed in their sympathetic interpretation a sensitive appreciation of the complex contents of the work. To ears unaccustomed and unattuned to cacophonous sounds the delicate and graceful but dependable Mozart offered a soothing relief. It was played with commendable polish of style and charm. This ensemble employs at appropriate moments lightness and delicacy, spirit and vigor, or smooth, expressive lyricism, as the mood of the music demands, and lends itself readily to the interpretation of music of various styles and of widely separate periods.

Cleveland Orchestra

The annual visit of the Cleveland Orchestra to New York is always a distinct event in the winter's concert schedule. It took place this time at Carnegie Hall on Tuesday evening. The program chosen by conductor Nikolai Sokoloff included the first Brahms symphony, *Overture to a Drama* by Arthur Shepherd, *La Queste de Dieu* from *La Légende de Saint Christophe*, by Vincent d'Indy, and *Georges Enesco's* first Roumanian rhapsody.

With the Brahms, Mr. Shepherd's piece and the d'Indy following one another there was a good deal of introspection and not much warmth and color for the first three-quarters of the program. The only subject of the Romantic school was the second theme in Mr. Shepherd's overture, a lovely lyric strain that stood out through the rather gray tone prevailing. Mr. Shepherd's work was well made throughout. He seemed, however, except for this particular theme, to be rather more concerned with the form than the subject matter. It was given a virtuoso performance by the orchestra and the audience called the composer to the front of the stage half a dozen times.

Of the Brahms symphony Mr. Sokoloff gave a sound, healthy reading, one in which he strove with success to present the intent and meaning of the composers rather than any personal "reading" which might illuminate things to his own greater glory. The last movement seemed to lose a little by this very fact. It was a trifle over-deliberate. The other three movements were beautifully done. The magnificent introduction with which the symphony begins, one of the finest passages Brahms ever wrote, never sounded more glorious.

The d'Indy number was given a painstaking and capable performance. Mr. Sokoloff, who played a complete d'Indy symphony on last year's program, evidently has a decided liking for this French master, a liking that is shared by few, to judge by the tepid applause which followed its performance, in contrast to the hearty, long-continued outbursts which were accorded everything else. The Enesco rhapsody, which ended the program, sounded almost infantile in its simplicity after the works which had preceded it and was played with a virtuoso technic on the part of everyone concerned, so brilliant as to be dazzling. Mr. Sokoloff called on his men for some extraordinary work and they did not fail him.

The Cleveland band is a very fine one indeed, especially notable for the perfection of its ensemble and even balance of the choirs. It has that same air of playing with genuine enthusiasm for the music which has been notable in past performances here and which is so notable a factor in making vital the playing of any orchestra. And it has at its head the same enthusiastic musician and leader that has welded it, in so few years, into a band that need not fear comparison with any in this land—which means with any in the world, for the finest orchestras are here in America today. The long continued applause that called

(Continued on page 38)

IDEALLY SITUATED, THE OSCAR SEAGLE SUMMER MUSIC COLONY OFFERS UNUSUAL ADVANTAGES TO STUDENTS

Colony Consists of Some Six Hundred Acres of Historic Land on Schroon Lake in the Adirondacks, with Dining Hall, Tea House, Sufficient Dormitories and Studio Buildings to House All Comfortably—A Splendid Faculty

Oscar Seagle came into the *MUSICAL COURIER* office not so long ago, brown as a berry and looking disgustingly healthy after one of the busiest teaching summers he had ever had, working from morning till night, six days a week.

"How do you do it?" the writer asked.

"It's the air up there," said he. "I have just had one month off from music and it made me all over again."

"Up there" is at Schroon Lake, one of the loveliest spots in all the Adirondacks. And that is where Oscar Seagle has the most complete summer music school outfit that exists anywhere in the world. There are something like six hundred acres, running from the top of Charlie's Hill down the big, broad hillside to a lovely little lake at the bottom where you can catch big perch and pickerel and bass if you have the patience and cunning to lure them from their homes. All the description in the world will not give as good an idea of the place as the photographs which accompany this article.



THE KEYHOLE OF THE SEAGLE COLONY with the big farmhouse in the background.

From the house where Mr. Seagle himself lives there is one of the most beautiful views imaginable, with his own lake in the foreground at the foot of the hill and half of Schroon, with one of the Adirondack ranges, beyond that. (See photograph No. 1.)

Scattered over fifty acres or so of the plot, up in the vicinity of the old road that climbs Charlie's Hill, as the natives call it—a road over which continental troops plodded their way in revolutionary days—there are a score or so of buildings of all sizes and shapes. First the great farmhouse—a roomy, comfortable old place where the offices of the Colony are—where some of the men live and where teachers and pupils all eat together in a big dining room seating about one hundred, as attractive as can be. Just above the farmhouse there is the big dormitory for the girl pupils, always in charge of a matron. It stands way up off the ground on a hillside, and beneath it is the new bath house which is now being installed. Across the road from the farm house is the new garage which will accommodate a dozen or more cars, and a bit back from the road, between the farm house and the girls' dormitory, is the all-the-year-round house, where the superintendent and caretaker of the colony live. Farther up the hill is Mr. Seagle's home, already mentioned. And up on the top of the hill behind his house are two important structures—the open air theater where, besides occasional operatic performances, vesper services are held every pleasant afternoon in summer, to which visitors come from a radius of fifty miles about, and the new tea house, built by subscription of the members of the Oscar Seagle Alumni Association; within is the big fireplace. This tea house is used as the base of supplies when one of the picnic suppers, so much a feature of the Colony life, is served on the wooden tables that stand on the open hillside surrounding the little house.

A NEW STUDIO

Next year there will be a third building on top of the hill—Mr. Seagle's own private studio, built like the tea house out of field stones taken off the property. Up to this year he has used the studio down in the pasture across the road from his own house (No. 2), a lovely half timber building, remade from an old barn, with a huge stone fireplace inside (No. 3); but next year he will turn it over to the Colony for an assembly room and use only his own private studio for teaching. The old studio will continue to be, as it long has been, the great rallying point of the Colony on evenings, with impromptu musicales, impromptu dances and parties of every sort. Then next year there will be no less than a dozen bungalows ready too. In some of them Mr. Seagle's assisting teachers and coaches will live, but most of them will be occupied by students. The equipment is completed by no less than half a dozen practice houses, each furnished with a piano, set way back on the edge of the woods on the top of the hill so that the aspiring vocalists can aspire to their heart's content without disturbing the life of the Colony. Then, on the mechanical side, there is a brand new lighting plant being installed this winter and the water supply for the entire camp—piped into all the houses—comes from an ever-flowing spring up in the mountainside.

AN IDEAL COMBINATION

Nothing pleasanter can be imagined than life here in summer. There is every opportunity for serious work. Besides Mr. Seagle and his assistant teachers, there are coaches for opera and song, language and acting teachers, so that instruction can be as complete as a student desires. And when practicing is done and lessons finished there is every facility for all that the pleasantest of country life in the mountains affords—boating, bathing, fishing, golfing, automobiling, riding, and other sports. Nowhere can be found an opportunity for a vacation which more pleasantly combines earnest work and just as earnest play.

Hitherto the season at Seagle Colony has begun about the first of May and continued until the first of October, but by next spring the heating plants will be installed in the farmhouse and in the big dormitory so that the season can begin in April and continue practically until November

1—and those who know an Adirondack October will appreciate what that means.

This winter is the first time Mr. Seagle has taught in New York for several years. Before coming here from Schroon

city in the east during the winter, in cities where he is annually engaged.

LARGER THAN EVER

And then by the time March is here, his thoughts and his footsteps will begin to turn again toward Schroon Lake. There will be a month of busy preparation and another big summer of work. It speaks volumes, both for him and for the Adirondacks, that the same students—many of them already well known teachers, many others equally well known in the world of artists—come back year after year for a summer or part of a summer of work with him, so that up to the present time it has always been difficult to



THE PICTURESQUE SEAGLE COLONY AT SCHROON LAKE IN THE ADIRONDACKS.

(1) Lake Seagle and, in the background, Schroon Lake from the terrace in front of Oscar Seagle's home. (2) The studio; this will be turned into the general Colony Hall next summer and Mr. Seagle will have a new private studio on a hilltop above the outdoor theater, the rear wall of which can be seen in the background. (3) The big stone fireplace in Colony Hall. (4) The Seagle house from the top of the outdoor theater. (5) Adirondack pines; a typical bit of the road up Charlie's Hill, leading to the Colony.

he went to the University of Syracuse, where he taught a master class in the music department for a few weeks, and has already been engaged for a longer term next fall. He will be here in New York teaching three days a week, until early in February, when he goes to the middle west and southwest for a series of recitals. He also has a few re-

find time enough for the new pupils who flock to him every year. This year, with the equipment very much enlarged, there will be more room in the Colony than heretofore. But not so much, after all. Top capacity for teaching and taking care of pupils is about one hundred, and no less than sixty-five are already enrolled.

Musicians Fund of America

The Musicians' Fund of America, a national non-sectarian organization incorporated August 6, 1921, under the laws of the State of Missouri, held its third annual business meeting at the Hotel Statler, St. Louis, Mo., November 19, with Mrs. Lee Schweiger, founder and life president, presiding.

This worthy project is making rapid strides toward the realization of its objects, namely the establishment and maintenance of a national home for aged, infirm and needy musicians to which all members of the musical profession and industries may be admitted "free" when they are no longer able to care for themselves. After the home is fully established an emergency fund for the immediate relief of distressed members of the musical professions and their families will be created, together with a loan

fund from which the worthy musician may borrow money without interest, he to return it when able to do so.

The only requisite for assistance from the above mentioned funds is that the applicant must have made his living exclusively through some form of the musical profession and industries. Many needy cases have already been cared for, pending the establishment of the above specified funds.

Three benefit concerts are planned for the coming season, the first on January 22, 1925, with Dusolina Giannini, dramatic soprano, as soloist; the second on February 15, with the Kibachich Russian Symphonic Choir as the attraction, and the third in the spring with Fannie Bloomfield-Zeisler, pianist, as soloist.

Many prominent musicians have associated themselves with this worthy undertaking and at the head of the board of directors is Mrs. Rudolf Ganz.

JORGEN BENDIX

Baritone

CONCERT • OPERA • RECITAL
43 West 96th St., New York Tel. 8156 Riverside

JAMES WOLFE

BASSO METROPOLITAN OPERA COMPANY

ROYAL DADMUN **BARITONE**

CREATES FURORE IN MIDDLE WEST

Singing **FUZZY WUZZY** —BY— **OLEY SPEAKS**

REQUESTED FOR HIS CALIFORNIA TOUR IN FEBRUARY AND MARCH

Published by **THE JOHN CHURCH COMPANY**

CINCINNATI

NEW YORK

LONDON

KOCHANSKI

Chicago Recital, December 7

Evening Post, December 8

Kochanski is a fine violinist. His Bach playing had firm grasp of the music and with an appreciation for its meaning that gave it life.

The tone was full and rich; there were a broad sweep to the melody, clarity in the decorations and an accent to the rhythm which kept all in proportion.

The Pugnani-Kreisler Praeludium and Allegro was beautifully played. Musical feeling expressed through firm tones and clear technic.

A distinguished artist who knows how to make a varied and interesting program.

Tribune, December 8

Kochanski is a skillful player proceeding suddenly from sustained song to bursting fireworks and doing it all with certain hand and fine tone.

Herald Examiner, December 8

Kochanski with velvet tone made Chicago music lovers acquainted with de Falla's "Suite Populaire Espagnole" and Ravel's "Tzigane."

Journal, December 8

In this (Ravel's "Tzigane") and other music, Kochanski convinced his hearers of unsurpassed merits. His facility with an uncompromising musical instrument is of the first order. He is intimately an artist, and distinction and elegance seem the natural endowments of his music. He accomplished something rare in suggesting majesty through sound.

Season 1925-1926 Now Booking

CONCERT MANAGEMENT GEORGE ENGLES

Aeolian Bldg., New York

STEINWAY PIANO

Introducing Szymanowski's Violin Concerto with the
Philadelphia Symphony Orchestra

LEOPOLD STOKOWSKI, Conductor

In Philadelphia, November 28, 29

In New York, December 2

New York Times, December 3

Kochanski, whose performance made mock of technical difficulties, met the composer more than half way and was repeatedly recalled.

New York Eve. World, December 4

Kochanski's playing was as elegant as the music and much more brilliant.

Philadelphia Bulletin, November 29

Demands recognition as a fine violinist.

Christian Science Monitor, December 3

Kochanski gave a wonderful exhibition of violin playing. Played the work superbly.

New York Sun, December 3

As Kochanski's fine performance demonstrated there is room for the most advanced technic and scope for the exercise of the most luminous tone.

Philadelphia Eve. Ledger, November 29

Kochanski gave a wonderful exhibition of violin playing.

New York World, December 3

When Kochanski's violin was allowed to sing, it did so with really poetic beauty. Mastered its stringent difficulties with superb confidence and style.

Philadelphia Record, November 29

Most of the furore was intended for the beautiful playing of the distinguished Polish artist.

Philadelphia North American, November 29

Kochanski got four recalls—more for the performance than the piece.

New York Post, December 3

His performance was equally admirable for its purity of tone, its perfect understanding of the composer's intentions and its profound musicianship.

New York Journal, December 3

His was the work of a musician and a virtuoso.

Brooklyn Eagle, December 3

Kochanski gave a lucid performance of the work.



MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. KILBENT, President
WILLIAM GERTBERT, Vice-President
ALVIN L. SCHMOERER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4686, 4681, 4688 Caladonia
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, History Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOERER, General Manager
LEONARD LIEBLING, Editor-in-Chief
R. O. OSGOOD, Associate Editors
WILLIAM GERTBERT, Associate Editors
FRANK PATTERSON, Associate Editors
CLARENCE LUCAS, Associate Editors
RENE DEVRIES, Associate Editors
J. ALBERT RIKER, General Representative

OFFICES

CHICAGO HEADQUARTERS—JEANETTE COX, 830 to 839 Orchestra Building, Chicago, Telephone Harrison 6116.
BOSTON AND NEW ENGLAND—11 Symphony Chambers, 246 Huntington Ave., Boston, Telephone Bank Bay 5554.
LONDON, ENGL.—CHAS. BARRCHINGOR (in charge), 175, Piccadilly, W. 1. Telephone GERRARD 5267. Cable address, Muscourier, London.
BERLIN, GERMANY—CHAS. BARRCHINGOR, Schellingstrasse 9, Berlin W. 9. Telephone Nollendorf 8989. Cable address Muscourier, Berlin.
PARIS, FRANCE—CLARENCE LUCAS, 12 rue des Hautes Cloisons, Sèvres.
MILAN, ITALY—ANTONIO RABBI, 31 Via Durini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK DECEMBER 18, 1924 No. 2332

This tetra-ethyl gas that drives people crazy is nothing new. Press agents have been dispensing it for aeons.

The persons who understand the plot of Gioconda, Trovatore, and Magic Flute are the same ones who have been able to follow how the late Chinese war came out.

Co-operation of the finest kind is shown in the announcement that five scholarships in great national music institutions are offered as prizes for 1925 winners of the National Federation of Music Clubs Young Artists' Contests. These schools are: New England Conservatory, Boston; Institute of Musical Art, New York; Cleveland Institute of Music, Cincinnati Conservatory of Music, and Curtis Institute of Philadelphia.

When Samuel Gompers, the labor leader, lay dying in Mexico City last week, he sent for an opera singer and the hotel orchestra and had selections from Boheme played to him. "If I die," said Mr. Gompers, "I wish to go out with music." That is as fine a tribute to music and to the character of Samuel Gompers as it would be possible to conceive. There is nothing more noble for man to turn to, in the hour of dissolution, than that beautiful and mysterious art.

In London, the Performing Right Society, Ltd., has applied for an injunction to restrain John Coates, one of the best known English tenors, from singing without its permission certain songs to which the society owns the rights. The testimony was interesting. Mr. Coates and other singers, produced as witnesses, declared they were unable to understand why a composer should presume to expect a performing fee for a song when its performance by them was the best form of advertising. In fact, in England, the practice of paying the better known ballad singers a certain fee for every performance of a song is still continued by many publishers.

The judge's decision was in favor of the Society. Justice Tomlin in giving judgment said, according to the London Daily Post, that "Mr. Coates had not acted in a contumacious spirit, but in a complete misapprehension of the Society's rights. There would be a declaration that Mr. Coates was not entitled to sing the songs without the Society's previous consent, with liberty to apply, and he fixed the damages at 50s. with costs, the sum in Court to be paid out to the Society in satisfaction." There was a similar fight for quite a while here, but the Amer-

ican Society of Composers, Authors and Publishers won out in the end. Last year performing royalties accruing to members of this society amounted to well on toward \$600,000.

News from abroad says that Puccini's fortune will amount to about 20,000,000 lire, which would have been nearly \$4,000,000 in pre-war days, but represents now about \$1,000,000. It is said, also, that the yearly royalties amount to about 800,000 lire (\$40,000) at the present time. The entire estate goes to his wife and son, there being no public bequests. A national committee is already forming to raise funds for the erection of a great national opera house as a Puccini memorial.

Philadelphia's Orchestra is among the most unconventional as to programs. At the December 12 and 13 concerts, the pieces played were Franck's D minor symphony, Sekles' Geschichte (Fantastic Miniatures) and excerpts from Berlioz' Damnation of Faust. At the December 19 and 20 concerts the list comprises Vaughan Williams' Pastoral Symphony, Lalo's cello concerto (played by Michel Penha) and Saint-Saëns' Danse Macabre. Two sets of concerts without a Beethoven or Brahms' symphony! Rank heresy, Mr. Stokowski!

For many years there has been no greater favorite among artists here in America than Frieda Hempel. She did not need the extraordinary success which has just come to her in London to make her properly valued here. But it is true, nevertheless, that the real triumph she won there has caused unusual interest to hear her again among the thousands and thousands of admirers she has here in the States. Miss Hempel returns the first of January and is booked for a season which will keep her as busy as can be right up to the hot weather.

Those who know Mrs. MacDowell personally and those who know her only by reputation will be in unanimous accord in congratulating her upon winning the \$5,000 Pictorial Review Award to the American woman who made the most valuable contribution to the advancement of human welfare during 1923. Mrs. MacDowell not only did that, but she has been doing the same for a good many years, and she has established a place of refuge for creative talent which will continue on into the future, a permanency which is already proving a prototype for similar endeavor. Intending only to build a monument to the memory of her great husband, Mrs. MacDowell has built a monument to herself as well.

A booklet of the London Symphony Orchestra's current season shows that Vladimir Shavitch, the young conductor of the Syracuse Symphony Orchestra, has the honor of being the only American conductor invited as guest. Mr. Shavitch conducted the same orchestra as guest once last season and the impression then made resulted in the invitation for the present season. His own orchestra has granted him a month's leave of absence and he will depart for London immediately after Christmas, directing a program there on January 12 which includes the First Symphony and the Academic Festival overture by Brahms, the Strauss Don Juan and the Tschai-kowsky B flat minor piano concerto with Tina Lerner (Mrs. Shavitch) as soloist.

GEORGE EASTMAN

"I am not a musician," said George Eastman. "I come pretty near to being a miserable moron, because I am unable to whistle a tune, to carry a tune or to remember a tune. But I love to listen to music and in listening I've come to think it a necessary part of life. In other words, for a well rounded life, one must have music. Furthermore, music offers the best way of using time. As leisure increases through shortening work hours, the use of music becomes more and more necessary. There are no drawbacks to music. You can't have too much of it. There is no residual bad effect like over-indulgence in other things."

Then Mr. Eastman proceeded to give another \$3,000,000 as an addition to his endowment of the Eastman School of Music at Rochester, which, with the \$3,000,000 which he put into building and equipment of the school and his original endowment of \$2,450,000, makes a total of \$8,450,000, convincing proof that his words were no empty ones. The fine thing about it is, that the conspicuous success of the Eastman School, not only as a teaching institution but also as a cultural center about which the entire art life of Rochester revolves, will doubtless

IS THERE A SOLUTION?

Is it quite impossible for the daily papers in New York to publish fairly extended and analytical reports of the musical events that take place in ever increasing numbers during each season, or must the present custom prevail of giving attention to a favored few and passing over the others with a word, as unworthy of further consideration?

We appreciate the difficulties of the critics on the dailies. There are many concerts to attend every afternoon and evening, some of them of such interest that they must demand a good deal of the critics' time. There is the opera to be looked after, and it seems to be considered of vast importance even when the work given is only a repetition with cast unchanged or performances already recorded.

But we also appreciate the difficulties of the artists who give New York recitals, many of them not because they want to, but because they feel that they must. They are told that they cannot hope to obtain engagements, or a tour, until they have appeared in New York, and this, wonderful as it may appear to the uninitiated, applies to the visiting foreign artist of reputation quite as much as to the graduate of an American studio making his debut.

We sometimes wonder if the man who holds the position of musical critic on a daily appreciates his responsibilities? Does he realize that his word or his silence may make or mar a career? Does he know that musicians have come over here from Europe full of hope and ambition for the conquest of America, and many of them quite worthy, only to find so little response among the New York critics that they have nothing to do but go home again? Does he know that young people have come out of American studios with the finest of promise only to have their way blocked by the silence of the newspapers?

And does he realize, this critic, that in the majority of cases this discouraging handicap results from nothing more complex than a conflict of dates which takes the critic elsewhere upon this, for the artist, all important evening? We wonder. And we wonder if the critics could not manage some way to have these events properly covered and find space in the news columns for at least enough critical comment to give the impression that the artist was not absolutely unimportant?

The worst thing of all is silence. Adverse criticism is not half so much to be feared as no criticism or a mere note stating that such and such a concert took place in a certain hall at a certain time. People who read that note—the artist himself who reads that note—what do they think? What can they think? Simply that the event was of so little importance that the critic did not consider it worthy of his attention.

The truth may be that the critic had to choose between events, being unable to cover them all. Or the truth may be that the critic, having handed in his carefully made report, found it cut down to a couple of lines by the make-up editor. But, whatever the reason, it ought not to be. Good or bad—and that, after all, makes very little difference—a proper criticism ought to appear in every daily of every recital, especially those of the newcomers, since that, at least, is news.

The few weeks that have passed since the beginning of the present season have brought to light some startling inequalities, inequalities which have actually set some young artists wondering whether they had not better abandon their musical career. The learning is now seen to be the easiest part of it. After the learning comes the struggle to get together enough money to give a recital. That used to be a perfectly fair matter of critical judgment. Now it is the purest gamble. Five hundred dollars or more are bet by the artist that the critics will arrive. If they do not arrive the artist loses. Do the critics investigate before the date of the debut and discriminate accordingly? Does the teacher from whose studio the young artist comes make a difference? We do not know. But we do know that some debut recitals receive extended mention even when the artist is an obvious mediocrity, while others receive only a few lines even when the artist possesses real merit.

attract the attention of other wealthy men in other centers and lead them to follow Mr. Eastman's example. Nothing better could happen to the country!

VARIATIONS

By the Editor-in-Chief

In a magazine article called *Whims of Musicians*, the writer tells that "Chopin practiced so long at the piano with his back unsupported that his spine was permanently injured and he thought more of his man servant and his cat than he did of his intimate friends." (Must one have a spinal injury to feel like that?) About Beethoven we learn that "he used the snuffers for a toothpick, and every morning he carefully counted out seventeen beans from the coffee canister for his breakfast." Handel "often



A MODERN GERMAN
CARICATURE OF
WAGNER.

wept while composing. Some of his sacred writings are blotted with tears." Liszt's particular vice was most unusual. He "smoked large black cigars and emitted volumes of smoke." Oddities of musicians are really peculiar, and if enumerated fully would fill a large volume of "Psychopathia Musica." For instance, there was Bach, who peopled the world with fugues and children, and never knew of which he had produced more. Strangely enough, while Bach was the progenitor par excellence, Haydn was and is known as "Papa," and as a matter of fact he wrote an oratorio called "The Creation," and is always alluded to by historians as the "father of the symphony." Haydn also had an inveterate hatred of Mendelssohn's music, and, when thirsty, would drink water, beer or wine from a glass. Schumann was seldom seen on the streets without his hat on his head, and in very warm weather he would mop his brow with a German handkerchief, which he took from a pocket of his coat. Schubert always composed the songs which he wrote. He was very independent, and when Goethe sent him a letter of thanks for the beautiful setting of the *Erkönig*, Schubert wired the famous reply: "I can't cash your thanks where I bank. Answer paid." Goethe, noted for his repartee, immediately telegraphed the epigram: "You're too damned fresh." Brahms was insanely jealous of Mascagni, and wrote many "Intermezzos," without, however, producing a single one that even approached the popularity of that by the Italian. Brahms always held his handkerchief in his right hand when blowing his nose. Mascagni was at one time a baker, and believing himself bread to better things, and kneading the dough, he raised it by writing a one act opera. He has been eating cake ever since, and always wears a flour in his buttonhole. Gounod walked a great deal until after the production of his *Faust*. Then he was seen frequently in a cab. Mozart is famous chiefly for his death, which, in carbon print and dark oak frame, adorns every parlor, from humblest hut to princeliest palace. Verdi ate peas with a spoon, and where many another would have blown on his soup to make it cool, the composer of *Aida* fanned it with a large slouch hat, which he wore for the purpose. On retiring in the evening Weber would invariably say "Good night" to his wife, except when he had quarreled with her or when he was away on a trip alone. And that reminds us that Richard Strauss, when washing his face, rubs the cloth up and down instead of in a circle, as is the habit of many other symphonic composers. There are many more idiot-syncretasies of great musicians which might be told here, but they will be reserved for later, when news is scarcer.

"Meistersinger" may be a comic opera, as Wagner says, but all fun ends after the fourth hour of listening.

A bit of typically American philosophy is in this recent Telegram-Mail paragraph: "It is horrid of a hustler to do a thing while the efficiency expert is waiting for a blueprint."

A visiting English composer asked us recently: "Do you Americans hustle as much as you pretend you do, and say you do?" For reply, we told him that we had no time to answer his question.

And speaking of hustling—accursed word—Michael Monahan wrote: "The great American disease is hustleitis. Most of us are suffering from it, and if we find a man without the malady, we know at once that he is a failure or that he inherited

his money. No people ever paid such worship to mere energy. We have many creeds, but only one religion—Kinetics."

That kinetic quality of Americans is due, we are firmly convinced, to the peculiar nature of the electricity found only in the air of the northern part of the West Continent. In Europe the atmosphere lacks the crackling impetus which ours possesses, and in consequence Europeans are organically lazier than we are and not given to haste, exertion, or expenditure of more energy than is required to do the ordinary things of life. Even an American falls under the spell when he goes abroad, just as a European is affected when he comes here. The American in Europe is still tingling with electric force when he reaches the other side; gradually he slackens his pace, metaphorically and literally, and if he stays abroad long enough, particularly in the northern countries, becomes as deliberate in movement, gesture, thought and action as any born European. The "hustle" is all taken out of him, for the electric germ is not in the air, and a man does not hustle unless everybody around him hustles too. In the same manner the European begins to lose his lethargy shortly after he lands in America. He is pushed and shoved about, he is hurled through space in our fast trains, and shot to the top of towering buildings in our elevators, on every side he hears terse, snappy language, he is constantly told to "hurry up" or "step aside" or "get out o' the way." After a few weeks the hustling germ gets hold of him. He adopts slang as a quicker way of expressing himself, he cuts short the duration of his meals, he hurries through the streets, he elbows and shoves with the rest of the crowd, he fumes and fusses when he misses a car or an elevator, and within the year he lives the same reckless, torrential, helter skelter life as the rest of us—and generally enjoys it.

The chemical formula for the kind of electricity just spoken of is \$ \$ \$ \$. It is in music, too.

America has 50 per cent. of the world's gold and 87 per cent. of its darn fool songs.—Exchange.

The European cables are much excited because a "crisis" has broken out at the Berlin and Vienna Operas. Pooh! The Chicago Opera has one every two hours or so.

Grand airs are found neither in modern society nor in modern music.

Friedrich Schnapp has discovered some memoranda by Schumann which show that as early as 1846 he planned to write an opera on the subject of Tristan and Isolde, based on Karl Leberecht Immermann's poem, and asked Robert Reinecke to prepare a libretto. The latter drafted a sketch but Schumann did not compose the opera. (Wagner was busy with his Tristan and Isolde from 1854 to 1859.) A comparison of the Reinecke and Wagner versions of the legend, shows the resourceful Richard to be the more terse and canny craftsman, for he boiled down his libretto (long as it is) to the salient dramatic incidents of the story. Reinecke, for instance, would show in his opening scenes, the slain Morolt's body being brought home to Isolde, and her attempt to slay Tristan in revenge, after he is shipwrecked and cast up at her feet. Her mother, the Queen, and Brangaene, prevent Isolde from carrying out her purpose. In Wagner's drama, Isolde merely describes the antecedent happenings and the play opens with the tense situation of Tristan bearing the unwilling bride to King Marke. However, there is one excellent situation in the Reinecke sketch, which gives the drinking of the love-philtre a keener theatrical twist than Wagner devised. After the arrival of Tristan and Isolde at the King's court in Cornwall, Brangaene, fearing that her mistress will be unhappy in her union with the elderly Marke, brings a love potion for those two as a welcome cup, but the King politely hands it to Tristan who cavalierly passes it on to Isolde, and the two fall into each other's arms. At the end, Reinecke has Marke and Tristan fight (Wagner merely makes his King protest gently) and as Isolde rushes between them, her lover's sword pierces and kills her.

Desire on the part of this column to hamstring every one who says "the cello sounds so much like the human voice" is not lessened a whit because of

information received that Berlioz was the first one to make the remark.

Henry T. Finck says: "Brahms' fanatical admirers frantically try to prove that everything he wrote was sublime." We dare them to demonstrate the sublimity of the Brahms arrangement of Chopin's F minor study for piano.

Doubtless forced to seek a safe refuge, a New York engineer who invented a self-playing saxophone has gone to England.—New Orleans States.

Paulo Gruppe, now a grown up cellist and matured artist, may corroborate this story: One stormy night, years ago down in "Panhandle" Texas, a white haired boy of fourteen years was the "star" performer at a concert held in the opera house of one of the frontier towns. Some one in the audience shouted "Play the Suwannee River—all join in the chorus." "I cannot play that song," replied the boy, "but I will play The Swan without the river," and he played the melody of Saint-Saëns." The boy was Paulo Gruppe.

Why should that sailless ship excite so much wonder? Aren't there voiceless singers and toneless violinists?

George Eastman, who has donated another \$3,000,000 to his magnificent music school at Rochester, says that he knows nothing technical about the art and is unable to carry a tune. We know a great deal technically about music, and carry a heavy load of tunes—the ending of this paragraph probably will suggest itself to the reader without our finishing it.

Herewith, receipt acknowledged of a postcard reading: "Are you aware that there is a broad distinction between a real sense of humor and mere ability to tell or write a funny story?" Ye-es, but, sh!—let us keep it between ourselves.

Year after year they award a Nobel Peace Prize, and yet it never has gone to Giulio Gatti-Casazza. If those judges ever were to spend a few hours with



AN OLD FRENCH CARICATURE OF BERLIOZ.

him at the Metropolitan they would be convinced overwhelmingly how much he does every day to stop fighting.

Juries are busy convicting bandits and murderers, but the man who invented advertisement-filled concert programs, in which only Sherlock Holmes could find the bill of the day, still is at large.

Opera and Its Stars, by Mabel Wagnalls (published by Funk and Wagnalls), concerns itself with twenty-eight well known singers and many more operas, and is well worth reading for those, as Miss Wagnalls' dedication says, "who love music but have no opportunity to familiarize themselves with grand opera." (Of course, there are many who like music but do not care for grand opera, but this is merely our own side remark.) The author handles her material in an interesting and easy, sometimes even colloquial, fashion, and this informality takes away from any semblance of pedantry or press-agentry. Miss Wagnalls evidently peeps behind the scenes as much as she does at the front of the stage, for she

relates many anecdotes and incidents that could have been gathered only by one on intimate terms with the singing personages she chats about so familiarly. Her descriptions of the operas are the most detailed imaginable, with nothing left out, and much put in by way of musical, literary and historical comment. Old timers will have an especially happy few hours with the Wagnalls volume, for while it discusses of the latest songbird successes, like Galli Curci and Jeritza, it does not forget kind and luminous words about such picturesque figures of the past as Sembrich, Melba, Calvé, Lehmann, Eames and Nordica. Also there are chapters on Mary Garden, Geraldine Farrar and Frieda Hempel.

Funk & Wagnalls also have put out Musical Laughs, the latest book by Henry T. Finck, who used to listen to concerts, but now is hearkening to what the gentle waves are whispering on the sunlit shores of the Adriatic. The Finck book is called Musical Laughs, and it is just that, consisting as it does of hundreds of anecdotes, jests, bon mots, and characteristic adventures concerning well known musical personages of the past and present. We enjoyed skimming through Finck's amusing pages, even though he refers to us as Emil Liebling. (A lamented member of our criminally musical family.)

An expedition is being organized to explore Crocker's Land. The odds are one hundred to one that several MUSICAL COURIER subscribers will be found dwelling there, too.

Deems Taylor writes in the New York World that he thinks Brahms' variations tiresome. Thanks, Deems.

A gentleman who has just returned from the West and heard Moriz Rosenthal play there, reports that the piano giant now has "less technic and more feeling, and plays Liszt like a poet." Rosenthal is due here for a recital very shortly, and we cannot resist sending forth this wail, wrung from our very withers:

We are waiting for you here,
Rosenthal;
And our hearts will beat in fear,
Rosenthal;
When you strike Manhattan town,
Sans your technic of renown,
Plus your touch of eiderdown,
Rosenthal.

Fearfully we fear the news,
Rosenthal;
Of your mellowed music views,
Rosenthal;
Of your tender, dreamy Liszt,
And the other things we missed,
From beneath your mighty fist,
Rosenthal.

Once your playing was a revel,
Rosenthal;
You feared neither man nor devil,
Rosenthal;
Won't you make us feel less glum
By denying ere you come
That your technic's on the bum,
Oh, Rosenthal?

LEONARD LIEBLING.

GRATITUDE

Here is a touching, heartfelt and sincere tribute to the late Giacomo Puccini from one who is deeply grateful to him, which is not to be wondered at, for it comes from Tamaki Miura whose remarkable career was made possible through Puccini's opera, Madame Butterfly. It may be added that Mme. Miura's words were not written with the idea of publication. They are reproduced just as she wrote them:

Maestro Puccini's death is so big sorrow for me as I felt always as my father. I am always thank to him as he made such nice opera and let me to be among the prima donnas and gave me thousands of friends all over the world. My performances of Madame Butterfly are nearly 1,000. Now Maestro Puccini is sleeping forever but his soul must be in everywhere and when I sing Butterfly he must be listening and watching. My feeling is more deep—I admire his Madame Butterfly music more I sing and more I admire.

His voice that saying that My Butterfly is the ideal Cio-Cio-San is still in my ears. I will never forget and always study to make him content.

As I am touring I do not know what to do to Maestro Puccini, so that I sent \$100 for my Butterfly flowers to Milano.

Five years ago I was at Maestro Puccini's home, Torre del Lago. He was suffering from coughing and could not eat much dinner but he was composing new Chinese opera and I sang some Oriental melody to him and he made right

away the harmony with the piano with which he made Butterfly twenty years ago. Maestro Puccini was really great composer, so sorry to lose him.

Yours sincerely,
December 8, 1924. (Signed) TAMAKI MIURA.

CHANCES FOR AMERICANS

The following, written by Herman Devries, appeared in the Chicago American, November 25:

The Chicago Civic Opera is creating an extraordinary record for its sturdy championship of the American artist. No more can the quibblers and the "glooms" expound their pet theory that "American musicians have no chance—give them a chance and see what Americans will accomplish," etc., etc. They have been given a chance, they are being given a chance—and unusual talent, like murder, will out.

The current week in music is a tangible proof of the encouragement offered American artists not only at the Auditorium but at other important public entertainments where only the creme de la creme of artistry is accepted. We are to have in Congress street, and very appropriately too, for Thanksgiving, Henry G. Weber, a Chicago-American, at the director's desk for Tannhäuser, Thursday night, and readers of this department have heard that Weber is a young genius in his early twenties, so remarkably gifted that one might be pardoned for calling him a prodigy.

On Saturday night another young and very brilliant American conductor will lead the destinies of Samson and Delilah, another Chicagoan, Isaac van Grove, who has already made a reputation among habitués of the Auditorium for his work with Koenigslander, The Birthday of the Infanta and Il Maestro di Cappella.

On Friday night Werther will give an enviable opportunity to Helen Freund, a Chicago soprano of but nineteen summers, who received her entire musical education in this city. Miss Freund will sing Sophie to Mary Garden's Charlotte and Anseau's Werther.

On Thursday afternoon Leo Sowerby, American composer, who was awarded "Prix de Rome," a composer of international repute, will conduct his own rhapsody under the auspices of the Chicago Solo Orchestra, Eric de Lamar, director, at the Eighth Street Theater, with the Allied Arts Association, of which Adolf Bolm is associate director.

This, it seems to me, is a rather good showing of American talents! Another exploded sophism, grand merci!

RADIO MUSIC FUND ABANDONED

It is reported that the Radio Music Fund committee has abandoned its efforts to collect money to

I SEE THAT—

Hempel has been reengaged for a tour of thirty concerts in the British Isles next season.

Paylova will give eight performances at the Manhattan Opera House, beginning December 22.

Ernesto Benini will play several new works at his New York recital, February 1.

Mme. Cahier will take a limited number of her voice pupils with her to Europe next year.

Geni Sadoro, a young Italian vocalist, will make her American debut in January.

Oscar Gareissen passed away in Rochester December 8.

George F. Boyle has won recognition as pianist, composer, conductor and teacher.

The Verdi Club will give a New Year's Eve supper dance.

The 134th sonata recital was given at the American Institute of Applied Music December 5.

Lynnwood Farnam will play Reger's Ein Feste Burg fantasia at his New York recital, December 22.

Andres De Segura's Artistic Mornings at the Plaza are proving a great success.

Mme. Leschetizky gave a recital at the Harcum School, Bryn Mawr, last Monday evening.

Stefi Geyer sailed for Europe immediately after her New York recital last week.

Karl Schikaneder, great-grandson of Emanuel Schikaneder, died suddenly November 20.

Georgette La Motte is booked for a three months' tour of the West.

A studio dance was given at the Oscar Saenger studio on Thanksgiving night.

Herbert Witherspoon has been reengaged for the coming summer master school at the Chicago Musical College.

Theodore Ezante's Taifun had its premiere at the Mannheim National Theater.

Noël is the name of an excellent Christmas song by Elizabeth Harbison David.

Many prominent musicians have associated themselves with the Musicians Fund of America.

Felix Weingartner believes that America's musical progress is "wonderful."

Dihn Gilly, baritone, will open a school of singing and dramatic interpretation in London.

The Oscar Seagle Summer Music School Colony offers unusual advantages to students.

Clair Eugenia Smith made a successful debut as guest artist with the San Carlo Opera Company.

Emil Sauer recently gave his seventy-fifth recital in Vienna.

Kochanski has two valuable violins in his possession.

Ashley Pettis defies the opinion that Jazz is our American music idiom.

Louis Graveure has returned to New York after having been away from the city since last July.

Sylvia Lent made a successful debut as soloist with the Chicago Symphony Orchestra.

Elizabeth Duncan, sister of Isadora, will open a school for rhythmical culture in Vienna.

The free scholarships at the Guilmart Organ School have been awarded to William Turner, Caroline Hemmrich, Robert W. Morse and Bernice Kelsey.

Funds are solicited by the New York Music Week Association.

Kenneth M. Bradley is of the opinion that no good artist need fear the radio.

A one-act music drama by Henry Hadley was given at the Lambs Club last Sunday.

provide the best of artists for radio concerts and has returned all monies already subscribed. It is a good thing. While the intentions of the promoters of this fund were generous, undoubtedly, the idea did not embody the proper means of furnishing remuneration to radio artists. There is no right idea except that those who enjoy the concerts should pay for them. However that may be accomplished, that is the one business method, the one method which can ever promise permanency. It was proposed that a stamp tax should be levied on radio sets and parts, and information reached this office that the radio broadcasters had actually passed favorably upon this plan and that it would be carried immediately into effect. That is undoubtedly the proper way to accomplish this purpose, and it is still our hope that it will be carried out as planned.

NOW FOR THE NINETY AND NINE

The following is a letter addressed by Joseph Regneas, New York vocal teacher, to Isabel Lowden, director of the New York Music Week Association:

December 11.

Dear Miss Lowden:

I am much gratified to note that in one short year you have been able to prove the great value of the "Music Contests" which you were enabled to inaugurate and carry out last season through the generous financial support of a few public spirited men. It was my privilege to witness the final contests at Aeolian Hall last spring and I was convinced that yours is the most important and far reaching movement ever inaugurated in this country for the development of, and the appreciation of good music and higher standards of musicianship, because it brings good music into the homes of the masses.

I believe that every progressive musician in the city shares my opinion that your work must go on undisturbed and that it ought to be put on a sound financial basis for the future. I understand that fifty thousand dollars are needed for the work this season and it occurs to me that an endowment of one million dollars would yield at least this amount annually for the future. I shall therefore be glad to give one thousand dollars to the cause, provided ninety-nine of my colleagues (teachers, singers and instrumentalists) will each give a like amount; it being understood that half of the one hundred thousand dollars thus raised be applied on the budget for the present season, the other half to be set aside as the foundation of a million dollar endowment for the safeguarding of the future of this vitally important work.

Generous patrons of music always stand ready to support any organization for the development of good music when convinced of the worthiness of its efforts, and I believe that evidence of faith on the part of the profession, expressed as above suggested, would encourage patrons and music lovers to provide the remainder of so modest an endowment for so great a cause.

With sincere appreciation of your splendid efforts, believe me,
(Signed) JOSEPH REGNEAS.

The Washington Heights Musical Club is now incorporated.

Alfred Mirovitch's Los Angeles master class is growing rapidly.

Raymond Burrow's studios are now located at 62 West 82nd street.

Mrs. Edward A. MacDowell won the \$5,000 Pictorial Review Award.

Josiah Zuro and his orchestra soon will resume their free concerts at the George M. Cohan Theater.

Moriz Rosenthal's master classes at the Gunn School in Chicago have been postponed to the week of February 9.

Ralph Errolle sang for President and Mrs. Coolidge at the White House on December 18.

Germaine Schnitzer will give a series of six recitals in twelve days.

Maria Ivogun will soon be on her way to America for another American tour.

OBITUARY

Xaver Scharwenka

Xaver Scharwenka and "Polish Dance" are synonymous, and thousands of admirers of the eminent pianist, composer and instructor will grieve to learn of his death, in Berlin, Germany, December 7, following an operation for appendicitis. Born in Samter, Posen, in 1850, he was seventy-four years young, and this is printed advisedly, for he was amazingly youthful in looks, in outlook and in mentality. It was in 1883 that he interested the musical world with his own first concerto for piano and orchestra, op. 32, going the rounds with it through the concert halls of Europe. Franz Liszt, to whom it was dedicated, breaking the way for him. His playing of this work, in the old Gewandhaus of Leipzig, caused a sensation, and attracted pupils to him in Berlin, the present writer among others. His system of teaching was to sit at a second grand piano, and there exemplify, through his own playing, the points he wished to make. In 1881 he opened his own conservatory in the German capital, his older brother Philip, composer, and the latter's wife, the violinist Marianne Stresow, being members of the staff. Later it was amalgamated with the school of Klindworth. In 1891 he was led to settle in New York, following a tour of America, when he played his Polish Dance everywhere, much to his disgust, for it never netted him a cent here, owing to some failure to copyright here. His grand opera, Mataswintha, was produced in Weimar, Germany, in 1896, and in the Metropolitan Opera House in 1897. Hundreds of American pupils bear testimony to his highly intellectual spirit, his everlasting humor and geniality, all of which is echoed in his autobiography, Klänge Aus Meinem Leben ("Sounds from My Life"), issued only last year. A widow and several daughters survive.

Oscar Gareissen

Oscar Gareissen died in Rochester, December 8. Thus following his wife (who died four months ago) and his only son, who was a victim of the World War. Mr. Gareissen came to New York from Washington some years ago, and built up considerable reputation as vocal instructor, in fact to such degree that when the Eastman School of Music was planned, he was called as vocal instructor. He was founder of the Rochester Festival Chorus. Peculiar to him was the fact that he began his musical career as a wonder-pianist, following in the footsteps of his ancestors, all of whom were professional musicians. He was a man of decided personality, for he put brains into everything he did.

MUSIC IN MILAN

Milan, November 17.—The seven weeks' season at the Teatro Dal Verme closed October 30. The last work presented was a revival of the tuneful opera, *L'Uomo che Ride*, by Pedrollo, which was given eight performances. This opera was successfully presented at the popular Teatro Carcano three years ago, and many of the Milan public were glad of the opportunity to renew their acquaintance with the interesting and beautifully constructed work in which the composer shows rare ability. The length of the first act is a full hour, but owing to the variety and brilliance of the music the audience does not tire. The second act is the most dramatic, especially the second scene, the chamber of the House of Lords, which is very effective. The last act of the opera is the most melodious. The death of Dea is remarkably dramatic and the music is full of color. The libretto, based on one of the famous Victor Hugo romances, is cleverly constructed and of much dramatic effect. The cast was as follows: Angela D'Urbino-Poloni, Dea (the blind girl); Signorina B. Serena, The Duchess Giosiana; G. Chiaia, Gwynplaine (*L'Uomo che Ride*); L. Rossi-Morelli, Ursus; G. Ulivi, Barkilfedro.

Miss D'Urbino-Poloni gave an exceptionally fine interpretation of her pathetic role. She possesses a voice of beauty and uses it with artistic ability. Chiaia gave a good interpretation of the title role, showing a voice of power. Miss Serena made a beautiful Duchess. Worthy was the portrayal of the difficult role of Ursus, by Rossi-Morelli, who showed dramatic temperament and was also good vocally. Maestro Ugo Benvenuti conducted with skill. All were received with enthusiasm and repeatedly called before the curtain with the composer and librettist. The scenery and costumes were exceptionally good. This short season was promoted by the Casa Sonzogno (music publishers) and backed by several prominent Milan personages, including Senator Giuseppe Tricani, and Comm. Piero Ostali. Artistically it achieved great success, presenting works of new composers to the public, and reviving works of neglected ones; but financially it was a sad disaster, to the tune of 400,000 Lire, a large sum for an Italian grand opera enterprise.

ROUTINE AT THE CARCANO

At the Teatro Carcano, during the weeks ending October 26 and November 2, there were repetitions of *Traviata*, *Trovatore*, *Rigoletto* and *Butterfly*, with a new soprano, Merope Foresta, as Cio-Cio-San. She has a voice of pleasing quality, a dainty personality and was enthusiastically received. On October 21, *Barbiere di Siviglia* was given for the first time this season. It was a spirited performance and met with much favor. Miss Duamir-Medina was the Rosina. She has a pleasing voice and shows much agility in her work. Others in the cast worthy of praise were Oddo Galeotti as Figaro, Franco Zuecharini as Don Basilio, Romeo Rossi as Count Almaviva, and Davide Carnevale as Don Bartolo. Maestro Mucci conducted.

FIRST POLTRONIERI QUARTET CONCERT

The Poltronieri Quartet gave the first of its series of twenty chamber concerts on October 24 in the concert hall of the Teatro del Popolo. The quartet is composed of Poltronieri, first violin; Ferrari, second violin; Biagini, viola and Valisi, cello, and is under the artistic direction of Maestro Carlo Gatti. It attracted a large and enthusiastic audience, which was especially pleased with the Mendelssohn quartet in B flat and one of Ravel's. The special soloist for the evening was Mercedes Caspir, who is a great favorite of the Milan public and was enthusiastically received. At the piano was Maestro D'Erasmo. A series of twenty concerts is to be given at this same theater on Friday evening of each week, with well known artists as soloists.

BETTINA FREEMAN'S ITALIAN DEBUT

Of interest is the appearance of three American artists whom we heard while on a few days' pleasure trip during the week of the celebration of Armistice Day. On November 4, Bettina Freeman, well known American soprano, made her bow to the Italian public at the Teatro Verdi of Gorizia, in Giordano's popular opera. Andrea Chenier, singing the role of Maddalena. The beautiful theater was filled to capacity for this gala performance. All the boxes were draped with flags and flowers and made a beautiful picture. The cast was a well selected one, the principal roles being sung by Costantino Folco-Bottaro (Chenier), Bettina Freeman (Maddalena) and Umberto Benato (Gerard). Miss Freeman sang with freedom and without a trace of nervousness. Her beautiful voice made a deep impression. Her solo, *La Mamma Morta*, was a work of art and was received with tremendous outbursts of applause. In the duets she displayed power and beauty of voice, which drew from the audience much enthusiasm and many shouts of "bravo."

Cav. Bruno Erminero, the youngest musical director of grand opera, deserves great praise. He held his orchestra well in hand and gave a vigorous and interesting reading of the score. Scenery and costumes were beautiful. The Impresario, Signor Bepe Rovato, deserves credit for the presentation. Owing to the success of Miss Freeman, she has been reengaged to sing six special performances as Santuzza in *Cavalleria Rusticana*, which will follow the six performances of Andrea Chenier.

LUISA SILVA AT MODENA

At the Teatro Storch, Modena, we heard Luisa Silva, a San Francisco mezzo-soprano with a great future, sing *Azucena* in *Trovatore*, with an all-star cast, including Vittorio Lois as Manrico, Amalia Salvettieri as Leonora, Angello Pilotto as Count of Luna. Lois, as Manrico, has already been mentioned in these columns as having had a tremendous success during last spring's season at the Dal Verme of Milan, being forced at that time (as at this performance) to encores Di Quella Pira three times. His voice is of exceptional dramatic beauty, and he is an artist of dignity. Miss Salvettieri, the Leonora, has a powerful dramatic voice of much color and beauty. Pilotto sang the role of the Count with much credit, vocally and artistically.

Miss Silva, the Azucena, sang the difficult role with exceptional intelligence. Her voice is of rare beauty, of real mezzo-contralto quality. She uses it with knowledge and shows great technique. She was loudly applauded after her *Stride La Vampa* and at all points where her work especially stood out. Artistically she can be classed with the finest. The distinguished music critic, Giannotto Bastianelli of the *Gazzetta dell'Emilia*, says in a long criticism of that performance: "La Signorina Luisa Silva has a contralto voice of perfect tonality, very dramatic, and has pure dic-

tion. Her interpretation was as Verdi intended it should be." This is one of the highest tributes this critic could pay to a lyric artist. Maestro Gustavo Antonini conducted the opera with great intelligence and a perfect knowledge of the old Italian school of music. A. Tavernari and his son, Roberto, are the impresarios of the important fall season at this theater and expressed to the writer their admiration of the young American artist. The chorus did exceptionally good work. Scenery and costumes were splendid and a capacity house showed its appreciation of this exceptional performance by much applause.

A NEW YORK SOPRANO

At the Teatro Comunale of Bologna we heard Liliana Lorma (Lillian Wienman), a soprano from New York, sing the role of Freya in Wagner's opera, *Rheingold*. This is one of the most important theaters in Italy and it is a great honor for an American to have the opportunity to sing there during a season of such importance as this. Marcel Journet was the Wotan, surrounded with a cast of artists of great reputation. Miss Lorma, fresh from a successful engagement at the Teatro Donizetti of Bergamo, where she sang the role of Matilde in the opera, William Tell, with the celebrated tenor, O'Sullivan, sang the role of Freya with charm. She has a pleasing voice of beautiful quality and sings with intelligence. She made a charming picture as the innocent Freya and was well received by the public. The local press gave her much praise and predicted a promising future. Sergio Failoni conducted; he is considered one of the prominent Italian Wagnerian conductors of the day.

ANTONIO BASSI.

New Hadley Opera at Lambs' Club

Last Sunday evening, December 14, the Lambs' Club held its annual Gambolo Grandissimo, with Leonard Lieblich as the Collier. The climax of the program was a one-act music drama by Henry Hadley, led by the composer, and sung by John Willard, George Rasely, Arthur Burckly, Thomas Conkey, Jerome Uhl, Harrison Brockbank, Charles Hart.

Others on the program were Fernel B. Pratt, A. W. Hoony, San Siegel, Beniamino Gigli, Albert Spalding, Giuseppe De Luca, Percy Henus, James Wolf, Milton Suskind, J. Milton Delcamp, Adam Carroll, Giuseppe Bamboschek, Richard Hageman, Max Bendix, Andre Benoist, Alexander Brailowsky and Leonard Lieblich, in a burlesque lecture on "The History of Music."

Among those present were Dr. Nicholas Murray Butler, president of Columbia University, William J. Henderson, Titta Ruffo, Edward Ziegler, Berthold Neuer, Arthur Hartmann, Max Lieblich, H. O. Osgood, Paul Longone, Cesar Searchinger, Hy Mayer, Grant Mitchell, John Drew, Dennis McSweeney, etc.

Fourth Artistic Morning

The fourth of Andres de Segura's series of Artistic Mornings at the Hotel Plaza will take place on Friday, December 26. For this day-after-Christmas program, Mr. de Segura has provided soloists who range from such well known artists as Toti Dal Monte and John Charles Thomas to Vera Brodsky and Hannah Lefkowitz, two young American musicians, who will be heard in music for two pianos. The Misses Brodsky and Lefkowitz, who are only seventeen years old, have been studying under Alexander Lambert and will soon make their Aeolian Hall debuts. Their Plaza program consists of Saint-Saens' *Danse Macabre* and a *Waltz of Arensky*, both arranged for two pianos.

Mme. Dal Monte will sing classic operatic arias in addition to Cesti's *In torno all'Idol mio* and De Lorenzis' *Venetian song*, A Rosina. Mr. Thomas will offer the aria, *Eri tu che Macchiavi* from Verdi's *Masked Ball* and the following songs: *Fury* (MSS.) *Tours*; *Come to Me in My Dreams*, *Bridge*; *Old Skinflint*, *Howell*, and *Wandering Jew*, *Morris*.

New Compositions by Frank E. Tours

That gifted composer and conductor, Frank E. Tours, who finds time between his baton duties at the Music Box Revue to woo the muse in a creative capacity, has just published two new works from his pen. They are *Fury of the Sea* (poem by Edmund Goulding), a song, published by the Boston Music Company, and *Impromptu Pathetique* for the violin with piano accompaniment, published by Harms, Inc., N. Y.

Mr. Tours' new song is melodious, has interesting harmonies, and is sure to produce striking effects when well sung. It shows knowledge of the voice, musical feeling and a sure hand in writing the piano accompaniment, even though it is not too easy to play. The violin piece is particularly skilful and gracious, written in a somewhat

NEWS FLASHES

Westminster Choir Acclaimed in Columbus

Columbus, Ohio, December 15.—Appearing here for the first time, the Westminster Choir of Dayton, Ohio, directed by John Finley Williams, the magnificent singing surpassed all expectations and won the audience instantaneously. The entire program was enthusiastically acclaimed and the Choir immediately booked for an early return engagement.

M. L. R.

Hempel to Repeat Thirty Concert Tour

(By Cable.)

London, England, December 14.—Frieda Hempel has been reengaged to repeat her thirty concert tour of the British Isles next season. Her extra concert at the Albert Hall was an enormous success. The *Shadow Song* was the most popular number on her request program, with the *Blue Danube Waltz* second. Hempel leaves for Paris and St. Moritz December 17 and sails for home January 6.

L. P. H.

Barcelona Wildly Acclaims Albert Coates

London, December 15.—News has been received here of the enormous success won by conductor Albert Coates at the opening performance of the Russian opera season which has just started at Barcelona, of which he is the director. Rimsky-Korsakoff's opera, *Tsar Saltan*, in particular was received with wild enthusiasm and Mr. Coates was obliged to repeat each of the orchestral interludes before the singers could proceed. The season is a financial success as well as an artistic one, with the house packed at every performance. At the conclusion of the Barcelona season he will return to London, leaving immediately thereafter for his annual engagement in America as conductor of the Rochester Philharmonic Orchestra.

G. C.

Chicago Forms Civic Committee on Music and Art

Chicago, December 15.—On Monday afternoon, December 15, at the summons of Mayor Dever of this city, the first meeting of the committee on music and art development charged with the furthering of public interest in grand opera and with the general development of music in Chicago, met at his office. The committee included Felix Borowski, John Alden Carpenter, Herman Devries, Rene Devries (of the *MUSICAL COURIER*), Mrs. Florence French, Glenn Dillard Gunn, Karleton Hackett, Herbert Hyde, Charles D. Isaacson, Paul R. Martin, Edward Moore, H. Oakley, Mrs. Oberndorfer, Maurice Rosenfeld, Eugene Stinson, Frederick Stock and Charles E. Wzpp. An advisory board was elected with Charles D. Isaacson chairman of the committee. It looks as if much talk will be wasted and little indeed accomplished by the committee for the benefit of music.

Rene Devries.

modern, melodious French style; the violin piece is easily within the reach of players of medium technical capacity. This composition, too, is certain to please its hearers and to bring reward to the performer.

Reception to Percy Grainger

Antonia Sawyer (Mrs. Ashley Harrison Miner) and Antonia Morse will tender a reception to Percy Grainger at the Burritt Studios, 22 West 54th street, New York, on Sunday afternoon, December 21.

HEARD OVER THE RADIO LAST SUNDAY NIGHT

[A message via WLW, Cincinnati, from Cesar Searchinger, general European representative of the *MUSICAL COURIER*, who, for the past five years, has studied musical conditions in Europe, on the ground, and has returned to America for a lecture tour. From the vantage ground of his European experience this trained observer now sees American conditions and developments and is about to record his impressions for his readers in Europe and America.—The Editor.]

I believe in the musical future of America.

I believe in the future of radio.

I believe that the future of the radio is inseparably bound up with music, and that the two will become one great dominant factor in the culture of our people.

Music is the greatest, the noblest of the arts, because it can express the highest human emotions directly, without reference to material objects, or the events and symbols of material life. In its highest forms music is the sublimation of life itself.

No greater enjoyment is possible than the ecstatic reaction to beautiful music. The more beautiful—the better the music, the greater our enjoyment. We therefore curtail our enjoyment insofar as we admit inferior music to the inner chambers of our consciousness. Music of poor quality is as injurious to our souls as food of poor quality is to our bodies. Poor food will never be popular, nor can poor music be popular in the true sense. It is a fallacy to think that so-called classical music can not be popular. Good classical music is the easiest music to understand—not with our feet but with our heads.

In the last analysis, all distinctions between classical and popular, old and modern, heavy and light, are invalid. There are only two kinds of music—good and bad. You cannot popularize art by degrading it, but only by making people familiar with the best of that art by giving them nothing but the best.

In art the most expensive is not always the best. Some of the most expensive artists who come to America give us the cheapest art. Their contempt for everything except our money is supreme. Let the American public rise up and demand the best of these artists as well as our own. Let them demand that our symphony orchestras, now without question the finest in the world, play only the best music, for you should not use a razor for cutting wood. And let them demand also of the radio that it begin at last to fulfill its mission—the dissemination of good music throughout the world.

The only limitation that music has had until now is the limitation of space. That limitation has been removed by the radio, the most wonderful invention of the age. Let us turn this great discovery into a blessing for the world, so that the world will be a better place.

"I hear America singing," said the greatest American poet a half a century ago. Some day we shall be the most musical people in the world. Some day we shall sit in our rooms as we sit tonight listening to the great symphonies, the great music of all the masters in the remotest farms of our broad continent. Edward Bellamy, the American novelist and idealist, foresaw this in a prophetic vision fifty or seventy-five years ago. Let us all help to make it a reality!

CESAR SAERCHINGER.

MUSICAL COURIER READERS

Community Singing

To the Musical Courier:

The writer of one editorial paragraph in the MUSICAL COURIER on November 27 got a rise out of this particular reader rather than the laugh which was evidently intended. The paragraph ran:

"Community singing is supposed to preserve peace and to promote good will among men, and yet the practice really flourished only during the war."

This seems to me one of the instances where literal truth is sacrificed for the sake of a bon mot. Community singing flourished most healthily before the war, as evidenced by the fact that it became the foundation of a national community music movement, crystallized in a convention at New York. This died a-borning amid the wartime phenomena, but the cause of community singing was strengthened by some of those same phenomena. As to what has happened since, I may quote from a pamphlet on Community Singing and the Community Chorus that I have written for the National Bureau for the Advancement of Music, as follows:

"Following the demobilization period there was a natural slump in community singing, which was a part of the emotional let-down of that period. The slackening of the tide of community singing caused certain persons to ask, 'Did not community singing die out with the war?' That question can be answered with a confident negative. It is true that there are fewer opportunities or necessities for holding big community sings upon a high emotional plane. Probably there is a smaller volume of community singing, or rather a less frequent participation by large masses of people. Nevertheless, community singing is still going on encouragingly, in what its advocates consider to be a more wholesome form. Besides its use on special occasions, it now plays a more spontaneous part in the daily life of the people."

That use of community singing in the daily lives may well have eluded the ears of critical commentators because it is not a performance but a habit with many groups. Take, for example, the numerous men's civic luncheon clubs which are doing a fine job in helping to make their communities better places in which to live! Someone has remarked of them: "When I see a good singing club, I know that it is an active, progressive club."

Possibly the matter of mass singing is the one musical field in which our American men are a bit more active, personally, than our women. However, there is no less stimulation of assembly singing by the national alignments that engross the women, such as the National Federation of Music Clubs and the General Federation of Women's Clubs.

Among the boys' and girls' societies, the young idea is being taught to shoot, vocally, and the youngsters respond glowingly to the process. The Boy Scouts have a well edited song book embracing a sterling literature of Scout songs. Both the Girl Scouts and the Campfire Girls are stressing group singing in a similar way, with emphasis upon creating a greater song literature of their own.

If your editorial writer, therefore, does not admit these types of habitual singing as an evidence of the present continuance of the custom, let me submit examples in the more elaborate forms. For instance, the entire project of the Hollywood Bowl Concerts owes its inception to the spirit generated by the several winter time series of Hollywood Community Sings which still thrive under the leadership of Hugo Kirchhofer. San Diego's regular sings at its organ pavilion have been a feature of the city's life ever since the war. Long Beach has its sing every Monday night. Weekly sings, with a folk art background, are also provided for Pasadena by its Community Music and Art Association. A musical awakening of an entire town through community singing has been brought about in Redlands, the offshoots being an artist series and a community orchestra. A similar experience is that of the "western Coney Island" of Venice, where the sings have created a real community spirit as well as a permanent music program.

Such instances, of course, are to be found all across the continent. So much vocal interest abounds among the men's clubs of Denver that during the last National Music Week there was a community singing competition between six of such clubs and also among eight lodges of the Knights of Pythias. In Chicago last summer the South Park Commissioners imported Harry Barnhart to lead their series of "sings" throughout that system of parks.

It is Community Service which in Cincinnati fosters the community singing that culminates each autumn in a big sing at Eden Park. A tidy little crowd of 30,000 participated in the fifth annual "sing" last October. Community singing is also a part of Pittsburgh's exemplary system of city band concerts each summer which is super-

vised by the Civic Club of Allegheny County. In Baltimore the municipality itself, through Frederick R. Huber, its municipal director of music, provided for community singing in the parks throughout the past summer.

These are facts with regard to present-day community singing. Far be it from me to prevent a paragrapher from having his little joke, but I would bid him scan the foregoing summary of conditions and "try to laugh that off."

(Signed) KENNETH S. CLARK.

National Bureau for the Advancement of Music,
New York City, December 4, 1924.

An Opinion

To the Musical Courier:

Regarding the proposed free grand opera which the Mayor and the Chamberlain propose to give in some of the parks next summer, I believe it would be a good idea to let the people know something about their plans. The Chamberlain has just sent out printed notices to a great number of people requesting them to purchase boxes for a special performance to be given at the Metropolitan Opera House sometime in January. These boxes are to be sold for \$1,000 and \$500 each. The notice further states that anyone subscribing \$1,000 for this performance will receive some special mark of honor. To my mind this is an insult to any intelligent human being. In the first place, anyone who contributes to any good cause will not do so for any honor he might receive through it.

Mayor Hylan stated some weeks ago that the city was to give grand opera free of cost to the people. Now, it seems as though thousands of citizens will be asked to contribute money and the city will run the enterprise so that our Mayor and Chamberlain can take all the glory and use it for political purposes perhaps. If they are allowed to put this project through, I believe it will be one of the most disgraceful proceedings ever attempted in the City of New York.

The circular sent out gives no definite plans nor does it say how many free opera performances are to be given in the parks, who the artists will be, what kind of an orchestra or chorus will be obtained, nor does it give any detailed information. As a matter of fact, the only detail given is the fact that the boxes will be sold for \$1,000 and \$500 each. I believe it would be wise to warn citizens who are contemplating contributing to such a cause that they are not rendering a public service by doing so, especially since they would be contributing to a fund which guarantees nothing. If the city wants to give grand opera let the city pay for it. If the funds are to be raised from the subscriptions of private citizens let the enterprise be run independently. If the Mayor and the Chamberlain expect to collect vast sums of money, they should first give an outline of how it is to be spent and what the public is to receive for it.

The recent exposure of how hundreds of musicians were engaged by the city to give concerts in Central Park during the series known as the Mayor Hylan People's Concerts and then not paid, ought to serve as a warning to those who might be willing to contribute to this new cause. These musicians are still unpaid and no funds are on hand to pay them yet.

I hope your paper will render a public service by publishing this letter.

(Signed) ELEANOR D. FOSTER.

New York, N. Y., December 5.

Another Question for the Mayor

To the Musical Courier:

I read with utmost surprise several days ago that numerous bands and orchestras were engaged by the City of New York to give concerts in Central Park last summer, and that now there is no money on hand with which to pay the musicians. These concerts were not included in the regular schedule, and, if that is the case, what right had the Mayor and Chamberlain to arrange for such a season? What was the idea of giving these concerts after the remarkably successful season of sixty concerts by the Goldman Band, which were the gift of the members of the Guggenheim family to the city? The paper stated that Park Commissioner Gallatin is now endeavoring to get the money with which to pay the musicians hired by the city from the Board of Estimate. Why don't the Chamberlain or Mayor get this money? They arranged for the Mayor Hylan People's Concerts. The Mayor took all the power pertaining to the concerts in the parks away from the Park Commissioner, when, as a matter of fact, everything in connection with the parks should be under the Park Commissioner's jurisdiction. Does not the city charter state all of the duties of the Park Commissioner and also the duties

of the Chamberlain? Why don't the city officials attend to their own departments? If they performed the duties which they are paid to perform, such disgraceful proceedings as have just been disclosed in reference to the Mayor Hylan People's Concerts would not exist. The public should know all these things and I hope you will find it possible to print this letter.

(Signed) CHARLES U. VOGEL.

New York City, December 8, 1924.

Zerffi's Articles Commended

To the Musical Courier:

I have followed Mr. Zerffi's articles in your paper for two years or more and have received a great deal of benefit from them. They are indeed a storehouse of common sense. After one reads and understands his methods, it is surprising that such common sense has not been advocated before. It seems to me that all of the controversy that these articles create is utterly absurd. If the study of muscles are anathema to the average teacher of voice, why is not the study of anatomy anathema to the artist?

Does the study of anatomy make the artist less esthetic? I should say "no." It seems to me that the artist could portray the human body by having studied anatomy and eliminate any defects in his work by better understanding of anatomy. Couldn't, therefore, a vocal teacher eliminate the mistakes in his work by understanding the weaknesses and muscles of the throat and the pathology of the nose? Vocal teachers are supposed to cure vocal ills. How can they attempt this if they do not understand the cause for these ills?

I have had students come to me who have studied with other teachers who had heard the word relaxation but barely know anything about it. What to relax, or how to relax, was so much Greek to them. Mr. Zerffi's articles have gone into this matter very fully.

I had the pleasure of spending some very profitable time with Mr. Zerffi last spring and in a very small way began to understand his method of teaching. He explained the general principles and he gave me an idea of what he believes concerning voice culture. I certainly advocate his method and would recommend that any student of voice who is suffering with doubt or vocal ills, such as muscular constriction, loss of tonal quality, and particularly that tired and overworked feeling of the throat after singing, should study with this man.

If a voice is abused, it will not be apparent at first, but little by little the voice begins to deteriorate and they wonder what is the cause of such deterioration. Then they seek a cure for this. Unless a very good teacher understands the anatomy of the throat and nose, he cannot cure the vocal ills which are brought about by abuse of the voice.

I wish it were possible that Mr. Zerffi's articles could be put in book form, and I should like to recommend such a book to be in the library of every serious student of voice. It would serve as a good text book and better still a reference book and I am sure a student would find it most helpful.

I was very glad to discover that Mr. Zerffi's ideas are very similar to other voice teachers with whom I have studied, which goes to say that his method is not so radical as some people would like to make out. We all have a right to our own opinions, but, however, if this opinion is to be recognized and regarded as sound, it must be founded upon facts and truths. If Mr. Zerffi's are not founded upon facts and truths, then no voice teacher's ideas are founded upon facts or truths.

(Signed) STANLEY PORTER TRUSSELLE.

Skidmore College,
Saratoga Springs, New York,
December 2, 1924.

Sorabji's Answer

To the Musical Courier:

I am quite at a loss to understand the meaning or the object of the laborious, verbose, and not very honest attempts to twist my perfectly clear and unequivocal words into meanings they do not bear in your issue of the 16th.

As for the world, that is the herd, and what it may or may not think or remember or forget, as far as I am concerned, it and its opinion have been once and for all so perfectly summed up in the following lines that I can not do better than quote them yet again:

And what the people but a herd confused,
A miscellaneous rabble, who extol
Things vulgar, and well weighed scarce worth the praise?
They praise and they admire they know not what,
And know not whom, but as one leads the other;
And what delight to be by such extolled
To live upon their tongues and by their talk
Of whom to be disparaged were no small praise?
(Paradise Regained)

(Signed) KAIKHOSRU SORABJI.

With Pleasure!

To the Musical Courier:

My attention has just been called to an error in the recent announcement in your esteemed paper concerning the great American Music Institutes that are so generously cooperating with the National Federation of Music Clubs.

In presenting the list of these music schools that are granting scholarships for National Winners, through some oversight, no mention was made of the Cleveland Institute of Music (Ernest Bloch, director), which was one of the first to offer assistance in this vital movement.

May I ask you to kindly give space to this correction?

(Signed) MRS. EDGAR STILLMAN KELLEY.

National Chairman, Department American Music N. F. M. C.

December 6, 1924.

The MacDowell Colony

To the Musical Courier:

I have read with interest a communication in your issue of November 27, page 20, signed Lazare Saminsky, comparing the MacDowell Colony with the American Academy at Rome and the Fontainebleau School. Mr. Saminsky is in error. The American Academy at Rome and the Fontainebleau School are conducted solely and exclusively for the benefit of Americans. The MacDowell Colony is not so exclusive. When it becomes so the comment of Mr. Saminsky and other foreigners who have enjoyed its hospitality will be justified.

(Signed) A NATIVE.

New York, November 29.

METROPOLITAN OPERA HOUSE, TUESDAY EVENING, DECEMBER 30

PIANO FESTIVAL

FOR THE ASSOCIATION FOR IMPROVING THE CONDITION OF THE POOR

19 FAMOUS PIANISTS

Bauer—Brailowsky—Friedberg—Gabrilowitsch—Hess—Hutcheson—Leginska—Levitzi
—Lhevinne—Maier—Mero—Novacs—Ney—Pattison—Samaroff—
Schelling—Schnitzer—Siloti—Stojowski

Tickets at \$2, \$3, \$5, and \$10. Now Obtainable from
Miss Beth Evans, 383 Madison Avenue, Vanderbilt 4990

(Steinway, Mason & Hamlin, Chickering and Knabe Pianos)

MAGDELEINE BRARD

Pianist



Photo by Mishkin, N. Y.

Uses and Endorses

The Baldwin Piano Exclusively

New York, December 7, 1924.

Baldwin Piano Company,
58 West 40 Street,
New York City.

Dear sirs:-

Let me express to you my sincere appreciation of the marvellous Baldwin pianos I have been playing this season. The pianist who is on tour is always much preoccupied for his piano. Will it have sufficient sonority? Will the action be light? Will it respond at his pleasure?

Most happy is the violinist who has his violin always with him, always the same, which he knows, which he has chosen for himself. And now since I have been playing the Baldwin, I am like the fortunate violinist who owns a Stradivarius or a Guarnerius. I no longer worry about my piano, for everywhere I have given my numerous concerts, I have always found the same beautiful singing-tone in the middle register, the same warmth and sonority in the bass, at the same time the same loveliness in the extreme treble and an incomparable evenness throughout the whole scale.

The more I play the Baldwin, the more I love to play it; and I am able to enjoy with my public the pleasure of hearing its exquisite song. Please accept, gentlemen, my best compliments.

Magdeleine Brard

The Baldwin Piano Company

CINCINNATI CHICAGO ST. LOUIS NEW YORK
LOUISVILLE INDIANAPOLIS DENVER DALLAS SAN FRANCISCO

CLEVELAND ORCHESTRA OFFERS OLGA SAMAROFF AS ITS SOLOIST

Loeffler's Poem Performed—Rachmaninoff Heard

Cleveland, Ohio, December 6.—Olga Samaroff, pianist, was the artist guest of the Cleveland Orchestra for its fifth pair of concerts on November 27 and 29. She shared copious applause with Charles Martin Loeffler who was present while Mr. Sokoloff performed his Poem for the first time in this city. There was plenty of vociferous applause for both, with a generous measure left over for the conductor and orchestra.

For the third time this season a Brahms symphony occupied the first half of the program, this time being his second in D major. The conductor's reading emphasized the mood of the composer which seemed to fit that of Mr. Sokoloff and his men, for they rendered the work admirably. Loeffler's Poem, which followed the intermission, consists of variations on a theme suggested by a poem of Verlaine. The ingenuity of its orchestration, as well as the beauty of the melody itself, are charming and the director gave it a fine reading. The composer was called to the platform at the conclusion and received an ovation from orchestra and audience.

Mme. Samaroff, who then played Liszt's concerto in E flat major, was heard for the first time in several years. While her technique is excellent, the audience heard more than the pyrotechnics of the piece for the artist played with her brain as well as with her fingers, showing by her deftly shaded and restrained performance that she possesses fine musicianship. She, too, received prolonged applause. The orchestra concluded the evening by giving a fine rendition of the prelude to The Mastersingers.

RACHMANINOFF HEARD

Serge Rachmaninoff appeared on November 25 at Masonic Hall before an audience smaller than the ones that usually greet this artist here. E. D. B.

Sonata Program at American Institute

The 134th sonata program was given at the American Institute of Applied Music, Kate S. Chittenden, dean, on December 5. The Mozart trio in E major was performed by The Euphonic Trio, consisting of Em Smith, Miss Crosby, and Miss Shailer, and it was as dainty a piece of work as the trio has ever done. Francis Moore was in fine

fettle and swept through the Schumann sonata in G minor in admirable form. The Schutt suite, op. 44, displayed the best qualities of both performers, Misses Smith and Shailer.

Tomorrow, December 19, there will be a students' public recital. On January 2 will be presented the 135th sonata recital, and on January 5 there will be a recital by Annabelle Wood, pianist, and George Raudenbush, violinist.

Savine Opera Recital

At the new hall of the Savine Studios, now transformed into a Little Theater, a recital was given under the direction of Alexander Savine by his pupils on the evening of December 12 before an audience which entirely filled the hall. The transformation has created a large stage with complete theatrical scenic and lighting equipment.

The program on this occasion was divided into three parts, the first being the work of students, the second the work of debutants, the third the work of professional singers. In the first part, stage action was shown by a series of pantomimes and poses, the absence of spoken word placing the burden of expression upon the action alone. The results attained were remarkably impressive, and left no doubt in the minds of the audience as to the meaning of each scene and the emotions conveyed.

Next were operatic arias in costume with appropriate scenery and lighting, selections from musical comedy, and chorus work, the music for the choruses selected from Savine's opera, Xenia. The final scene was one from Faust with soloists and chorus. Those taking part were the Misses Narelle, Bombarger, Don, Zoekler, Mazona, Baviello, Short, Messrs. Owens, Kravitt, Elvin, Richmond, Bombarger. The evening was much enjoyed and there was hearty applause.

In an opening address Mr. Savine explained that the object of the school was to fill the gap between the vocal studio and the professional stage with thorough education in stage routine.

Maier and Pattison Dates

Guy Maier and Lee Pattison, piano duettists, appeared with the Barrere Little Symphony Orchestra at the Henry Miller Theater on December 14 and will play with the New York Philharmonic Society on December 21 and with Arthur Shattuck, pianist, at Aeolian Hall on January 4. At the last concert they will present works for one, two and three pianos, with specially arranged orchestral accompaniments.

NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, DECEMBER 18

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Cobina Wright, song recital, evening.....Aeolian Hall
Jan Chiapusso, piano recital, evening.....Town Hall

FRIDAY, DECEMBER 19

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Max Pollikoff, violin recital, evening.....Aeolian Hall

SATURDAY, DECEMBER 20

Old Masters' Trio, evening.....Aeolian Hall
Wiedermann and Hok, joint recital, evening.....Town Hall

SUNDAY, DECEMBER 21

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Joseph Mauro, song recital, evening.....Aeolian Hall
State Symphony Orchestra, afternoon.....Metropolitan Opera House

MONDAY, DECEMBER 22

Harry Farberman, violin recital, evening.....Aeolian Hall
Pawlawa and Ballet Russe, evening.....Manhattan Opera House

TUESDAY, DECEMBER 23

Theo Karle, song recital, evening.....Aeolian Hall
Pawlawa and Ballet Russe, evening.....Manhattan Opera House

WEDNESDAY, DECEMBER 24

Pawlawa and Ballet Russe, evening.....Manhattan Opera House

THURSDAY, DECEMBER 25

Oratorio Society of New York, evening.....Carnegie Hall
Pawlawa and Ballet Russe, afternoon and evening.....Manhattan Opera House

FRIDAY, DECEMBER 26

Thomas Wilfred, clavichord recital, evening.....Aeolian Hall
Pawlawa and Ballet Russe, afternoon and evening.....Manhattan Opera House

SATURDAY, DECEMBER 27

Symphony Concert for Young People, afternoon.....Carnegie Hall
Oratorio Society of New York, evening.....Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....Aeolian Hall
André Polak and Richard Singer, evening.....Aeolian Hall
Pawlawa and Ballet Russe, afternoon and evening.....Manhattan Opera House

SUNDAY, DECEMBER 28

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Inga Orner and Giuseppe Lombardo, evening.....Aeolian Hall

MONDAY, DECEMBER 29

Sasha Culbertson, violin recital, evening.....Carnegie Hall
Beethoven Association, evening.....Aeolian Hall

TUESDAY, DECEMBER 30

Schola Cantorum, evening.....Carnegie Hall
Moszkowski Testimonial Concert, afternoon.....Metropolitan Opera House
Piano Festival (nineteen pianists), evening.....Metropolitan Opera House

WEDNESDAY, DECEMBER 31

Philharmonic Orchestra, evening.....Carnegie Hall

The Messiah on Christmas Eve

Händel's Messiah will be sung Christmas Eve at eight o'clock under the direction of Dr. William C. Carl, in the First Presbyterian Church, Fifth avenue and Twelfth street, by the Motet Choir of the church and a portion of the choir of St. Bartholomew's Church. The soloists will be Olive Marshall, soprano; Rose Bryant, alto; Ernest Davis, tenor, and Edgar Schofield, bass. No tickets are required.

Gigli and Brard at White House

Beniamino Gigli, tenor of the Metropolitan Opera, and Magdeleine Brard, young French pianist, will appear at a special performance to be given at the White House for President and Mrs. Coolidge on the evening of January 15.

EVERY VIOLINIST HAS WAITED FOR THIS BOOK

FRITZ KREISLER FAVORITE ENCORE FOLIO

Price \$1.75

CONTENTS

1. WALTZ IN A MAJOR (Joh. Brahms) transcribed by David Hochstein.
2. SLAVONIC LAMENT (E. Schuett) arranged by Carl Friedberg, the violin part fingered and bowed by Fritz Kreisler.
3. SERENADE DU TZIGANE "Gypsy Serenade" (Charles Robert Valdes).
4. CHANT SANS PAROLES "Song Without Words" (Willem Willeke).
5. GAVOTTE IN E MAJOR (Joh. Seb. Bach) arranged by Fritz Kreisler.
6. TAMBOURIN (J. Ph. Rameau) arranged by Fritz Kreisler.
7. BERCEUSE (Lawrence Townsend) revised and edited by Gustav Saenger.
8. THE BLUE LAGOON (Milloecker) freely transcribed by Felix Winternitz.
9. ADAGIETTO from "L'Arlesienne" (George Bizet) transcribed by Benjamin Godard.
10. NOBODY KNOWS DE TROUBLE I'VE SEEN (Clarence Cameron White) Chant from "Bandanna Sketches."
11. SONG WITHOUT WORDS IN G Major (Edwin Grasse).
12. LIED OHNE WORTE "Song Without Words" (F. Mendelssohn) arranged by Fritz Kreisler.

Order from your home dealer

CARL FISCHER, Inc., Cooper Square, NEW YORK

380-382 Boylston St., BOSTON

430-432 S. Wabash Ave., CHICAGO

MAESTRO ARTURO

PAPALARDO

GRADUATE OF THE ROYAL NATIONAL CONSERVATORY OF PALERMO



Photo by Harris & Ewing

In Theory, Solfeggio, Harmony, Counterpoint, Piano, Composition and Conducting (Under Zuelli)—Voice and Repertoire Under Antonio Cantelli

Won Scholarship from ITALIAN GOVERNMENT for the five consecutive years prior to graduation.

Professional Record:—Pianist of note, accompanist of celebrated artists. Taught individually and in classes: Theory, solfeggio, harmony, piano, voice and repertoire.

Conductor of Opera in Florence, San Remo, Reggio Emilia, Novi Ligure, Cagliari, Sassari, ITALY; Odessa, RUSSIA; Rio Janiero, Sao Paulo, BRAZIL. NEW YORK CITY. (Manhattan Opera House) and twice on tour in the UNITED STATES OF AMERICA.

Voice Teacher and Coach of eminent singers appearing in America and abroad. Pupils teaching now in American institutions.

Press Comments of the most discriminating music critics in this country and abroad from more than a score of newspapers available upon request.

PAPALARDO SCHOOL OF SINGING

tone PRODUCTION, OPERATIC COACHING AND STYLE IN SINGING

STUDIOS: 609 WEST END AVENUE

NEW YORK CITY

Telephones: Schuyler 3304—Marble 1573

Herbert Witherspoon for Chicago Musical College

The Chicago Musical College is again happy to announce the re-engagement of Herbert Witherspoon for the coming summer master school. Mr. Witherspoon will go to Chicago, as in the past few years, with five assistant teachers. To the readers of the MUSICAL COURIER it seems superfluous



HERBERT WITHERSPOON.

to give a biography of Mr. Witherspoon here; as he is a vocal teacher who is known wherever there are vocal students. Every year a large waiting list of students from every part of America, desirous of availing themselves of voice teaching, have been registered at the school, and at this time it looks as though this season will break previous records. The list of those who have studied with him has often been published in this paper. It comprises many artists from the Metropolitan, several from the Chicago Civic Opera; many who have made a name for themselves in the concert and oratorio field and many who are making names for themselves as vocal instructors.

At the Chicago Musical College, this season, again, Mr. Witherspoon will direct repertory-interpretation classes and teachers' classes in addition to his private instructions. As an interpreter of the song literature, Mr. Witherspoon holds a unique and enviable place in the musical world and that knowledge he knows how to impart to his students. With this thought in mind, the attention of the students is directed to those classes, as the problem of interpretation that confronts singers will be solved for them. In the teachers' classes, Mr. Witherspoon will expound the principles that are involved in how to teach. His success as a vocal instructor speaks volumes for the benefits teachers will derive from attending his classes. Every problem that comes before the instructor, be it advanced, student or a beginner, will be worked out in these classes.

A new feature of Mr. Witherspoon's teaching at the Chicago Musical College will be the opportunity which will

be given to a limited number of auditors to be present at private lessons on Wednesday and Saturday afternoons, from two to five-thirty. As the number of auditors is limited, those intending to join should do so without further delay, or there may be many who will be disappointed, as was the case last summer. R.

Philadelphia Has Branch of De Reszke-Seagle School

The Philadelphia branch of the De Reszke-Seagle School for Singers, under the personal direction of Edgar M. Cooke, has entered upon its second season with pupils enrolled from all parts of the country. Mr. Cooke is well fitted both as artist-singer and teacher to maintain the high standards established by the school's noted founders, Jean



© Bachrach

EDGAR M. COOK.

de Reszke and Oscar Seagle. Born in Chicago, he early made for himself an enviable reputation in the concert and oratorio field. Then followed a period of study abroad with a very successful operatic debut in Germany. For eight years Mr. Cooke continued his successes in opera and concert, appearing in the various larger musical centers of Europe. When the World War disrupted all musical activities, he returned to the States and within a short time became assistant to Oscar Seagle, with whom he has been associated for the past six years at the summer branch of the school, Schroom Lake, N. Y.

Glendale College Holds Xmas Service

On the evening of December 17, Glendale College enjoyed the annual Christmas carol service given by the students of the college, under the direction of Mary Towsley Pfau, head of the voice department, and Margie Russell, her assistant teacher. The services were given in the Glendale Presbyterian Church at eight o'clock, when a fine program was rendered including an organ solo by Frances Zimmermann, of Glendale; the Adeste Fideles, sung as the procession of white robed girls moved to their places, and the usual carols interspersed with solos sung by Mrs. Pfau, whose rich full voice is especially lovely in this type of music. Miss Russell's clear soprano was also heard in several solos. The benediction and an organ postlude concluded the program and left a lingering memory of the beautiful service, instituted in Cincinnati by Thomas James Kelly, whose pupil and exponent Mrs. Pfau has been ever since he came to the city to teach.

Oscar Saenger Gives Studio Dance

Mr. and Mrs. Oscar Saenger entertained about fifty guests on Thanksgiving night at a studio dance, given mainly for the benefit of the out-of-town students who are far from their homes and social life. The spacious studio, when cleared for dancing, made a capital ballroom, and the stage, where the embryonic Butterflies, Marguerites, Faustus, and Wotans take their first steps in the great art of Wagner and Puccini, arranged like a small salon, served as a balcony for those who wished to look on.

A Thanksgiving collation was served at midnight and dancing was kept up until the wee sma' hours. All enjoyed themselves immensely, but it seemed strange with so many song birds gathered together to hear no singing. At the very last, however, they could no longer restrain themselves and burst forth simultaneously in a merry roundelay.

Philadelphia Civic Opera Performances

The Philadelphia Civic Opera Company, of which Alexander Smallens is the musical director, has given three performances so far this season. La Boheme was presented November 6, Rigoletto November 13, and Cavalleria Rusticana and Il Pagliacci December 11. The Barber of Seville is scheduled for this evening, December 18, and other forthcoming operas are as follows: The Love of Three Kings, January 8; Carmen, January 22; Aida, February 12; Il Trovatore, February 26; Madame Butterfly, March 19, and Samson and Delilah, March 26.

Rotary Club Attends Kathryn Browne Concert

When Kathryn Browne sang at the University of Mississippi, every member of the Rotary Club was present with his family to honor the youthful opera star, who is a daughter of a prominent member of the old mother club of all Rotary

clubs in Chicago. Miss Browne sang a few numbers for them at their noon luncheon, which had been moved to the day of her appearance. Their grateful appreciation was demonstrated by having their club at the concert with one hundred per cent attendance.

A Return for Gray-Lhevinne

Last spring, Mahanoy City, Pa., enjoyed a delightful recital by the violinist, Estelle Gray-Lhevinne, and local music lovers were so pleased that a return concert was immediately planned. Last week Mme. Gray-Lhevinne gave the return program and the auditorium was taxed to capacity. About seventy-five people sat on the stage.

Simmons Pupil Appearing on Broadway

William Simmons, baritone, is devoting part of his time to teaching. Adele Astaire, one of his pupils, is appearing with success in Lady Be Good, now playing at the Liberty Theater, New York. Last season Mr. Simmons had four pupils appearing in Broadway productions at the same time.

Leginska Soloist with New York Symphony

Besides conducting the New York Symphony Orchestra on January 9 at Carnegie Hall, New York, Ethel Leginska will appear as soloist with the organization at New Rochelle, N. Y., on March 10.

St. Cecilia Society Engages Kinsey

The St. Cecilia Society, of which Victor Harris is the director, has engaged Jackson Kinsey, baritone, for its concert in New York on Tuesday evening, January 20.

SYLVIA LENT

VIOLINIST

Chicago Critic Acclaims Her as
"One of the Most Promising American Talents of the Day"



SYLVIA LENT

Debut in
Chicago
Soloist with
Chicago
Orchestra
Frederick Stock
Conducting
November
28th and 29th

"The greatest of our conductors, Frederick Stock, is also the most consistent patron of native talent. In presenting Sylvia Lent, violinist, he brought forward one of the most promising American talents of the day. She played the Bruch & Minor Concerto with rare beauty of tone, with flawless technique, with a dignity and earnestness of style that contrasted pleasantly with her youthful unconsciousness."—Glenn Dillard Gunn, *Herald and Examiner*.

"Sylvia Lent's account of Bruch's Concerto had the brilliance, energy and nervous technical incisiveness to make this fair young child seem a prize indeed among the new concert artists. Her tone attained a fine clean color, which was of its greatest beauty in the slow movement. She was very warmly received."—Eugene Stinson, *Journal*.

"Miss Lent has a winsome, pleasing personality, and she has acquired the essentials of virtuosity. Her tone is smooth and musical. There is a certain brilliance and spontaneity in her playing. She has ample technique, and her sense of accent and rhythm is good. She was given a cordial reception, and Mr. Stock and the orchestra joined in the applause."—Maurice Rosenfeld, *News*.

"Miss Lent made an attractive stage picture with her quiet self-possession, and she showed that she can play the violin. There were appreciation of the music, the power to sustain a melody and to add the decorative details with sure touch. The romanza she played with poetic feeling and warmth of tone and the final allegro was given with spirit. An excellent violinist and a pleasing personality. The public gave her most cordial applause."—Karlton Hackett, *Post*.

"She was a success with her audience, and she deserved to be."—*Tribune*.

Now on Tour in Middle West

Management: LOUDON CHARLTON
Carnegie Hall, New York

Works
of

HAROLD BAUER

FOR PIANO

Tunes from the
Eighteenth Century:

- I. Barberini's Minuet.
- II. Ye Sweet Retreat.
- III. Motley.
- IV. Flourish.
- V. Dolce far niente.

Transcriptions:

- Beethoven's Gavotte in F.
The same for piano duet.
Bach's Partita in B flat.
Bach's Toccata in G.

Editions:

- Moussorgsky's Tableaux d'une
Exposition.
Schubert's Sonata in B flat.

G. SCHIRMER, Inc.
NEW YORK

"Wednesday Evening a Young and Hitherto Unkn

RUTH B

—NEW YORK—

RUTH BRETON DELIGHTS

The occasion was doubtless the prelude to many appearances in New York. First of all, Miss Breton draws a firm, rich tone from her violin. Her bowing is free and elastic, her left hand technic is highly developed. Never was her playing careless or slovenly. It had poise and musical understanding.—Pitts Sanborn, *Telegram and Mail*.

Her genuine talent, her feeling and sincerity, the modest and charming dignity of her bearing and address, make her a welcome apparition on the concert stage.—Lawrence Gilman, *Herald-Tribune*.

She has evidently a sensitively musical and emotional nature. Her tone is rich, brilliant and personal in quality. Miss Breton was eloquent without pretense or exaggeration. She revealed an ingratiating personality and the instincts of the virtuoso.—Olin Downes, *Times*.

This simple and spontaneous recital proved to be among the most arresting and persuasive in several years of first appearances.—Alison Smith, *World*.

Her performances were marked by manifestations of that indefinable but well-known possession called temperament, while her treatment of rhythm and the melodic line disclosed musical instinct as well as good schooling.—W. J. Henderson, *Sun*.

The event was significant, for rarely does a "first time" in musical affairs make so definitely favorable an impression in an artistic way.—Grena Bennett, *American*.

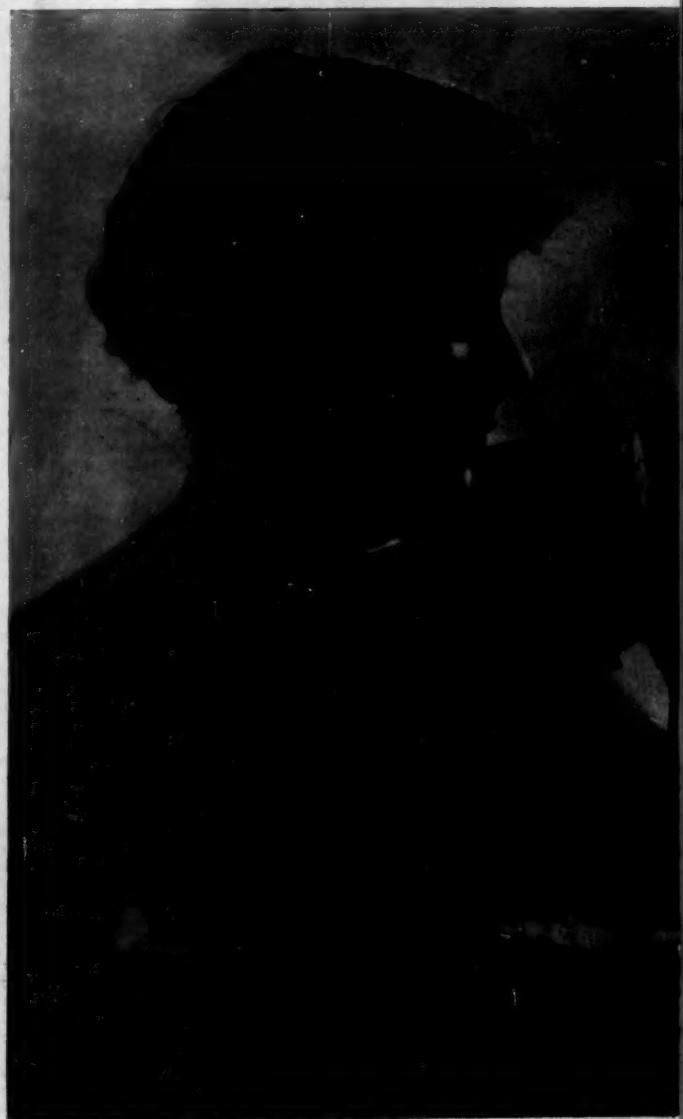


Photo by Stanford, Louisville

CHI

UNKNOWN

Wednesday evening a young and hitherto unknown violinist took us all by storm. Her name is Ruth Breton, and I am safe in predicting that she will not long remain unknown in America, for she is a tremendously gifted creature. Her career is obviously assured.—Herman Devries, *American*.

She has a fine characterful tone and a splendid sense of musical values and plays persuasively.—Glenn Dillard Gunn, *American*.

She displayed a fine technical c

Fisk Building, New York

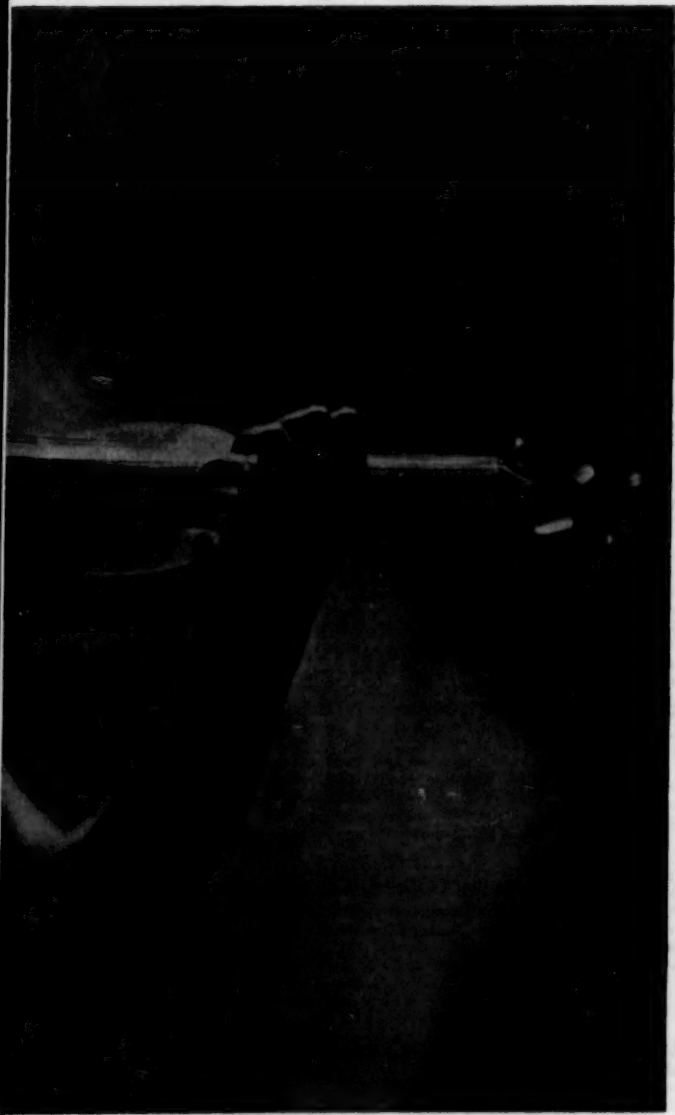
Dates for the Season

CONCERT MANAGEM

Known Violinist Took Us All By Storm. Her Name is

BRETON

Herman Devries in the CHICAGO AMERICAN, November 28, 1924



BOSTON

FRESH DELIGHTS

A new violinist of genuine importance has made an appearance. Her name is Ruth Breton. The exuberance and spontaneity of her playing, the assurance and confidence of her manner, are all of a piece—they are herself. —A. H. M., *Transcript*.

She gave a recital not long ago in New York when the critics spoke of her in a manner to awaken lively anticipation in this town. No violinist of her sex and age has made here so delightful an impression for many years. —Philip Hale, *Herald*.

Her virtuosity stirred the enthusiasm of the audience to a pitch unusual at such occasions.—P. R., *Globe*.

She is a violinist of unmistakable abilities. A warm, full tone, an ardent musical nature and a substantial technique are the immediate impressions made by Miss Breton's playing; and to these indispensable qualities are added a rare comeliness and grace of bearing.—Warren Storey Smith, *Post*.

It is seldom that so gifted a newcomer appears in our concert rooms.—S. M., *Christian Science Monitor*.

CHICAGO

VIOLINIST A HIT

many colors, a facile technic and a real gift to set them forth perfectly.—*Examiner*.

ment, a tone of many shades and

musical taste in interpretation. She has a pleasing stage presence and artistic accomplishments of decided worth.—Maurice Rosenfeld, *News*.

She brought a tone of lovely quality from the violin and had variety of shading and rhythmic elasticity.—Karlton Hackett, *Evening Post*.

1925-26 Now Booking

ANT ARTHUR JUDSON

Pennsylvania Building, Philadelphia

WOLFSOHN MUSICAL BUREAU

INCORPORATED
ESTABLISHED 1884

Forty years booking the world's
greatest artists

Presented the following in America:

Adelina Patti, Lilli Lehmann, August Wilhelmj, Rafael Joseffy, Giuseppe Campanari, Ernestine Schumann-Heink, Marcella Sembrich, Italo Campanini, Olive Fremstad, Maud Powell, Emma Eames, Clara Butt, Anton Seidl, Henry J. Wood, Gustav Mahler, Serge Rachmaninoff, Richard Strauss, Leopold Auer, Vladimir De Pachmann, Benno Moiseiwitsch, Fannie Bloomfield-Zeisler, Teresa Carreno, Herbert Witherspoon, Jacques Thibaud, Mischa Elman, Fritz Kreisler, Evan Williams, Jean Gerardy, Pablo Casals, Efrem Zimbalist, Pasquale Amato, Enrico Caruso, Titta Ruffo, Alma Gluck, Luisa Tetrazzini, John McCormack, Frieda Hempel, Sophie Braslau, Sigrid Onegin, Claire Dux, Hipolito Lazaro, Elena Gerhardt, Lillian Blauvelt, Victor Herbert, Clementine Devere-Sapio.

Artists Now Booking for 1924-1925

Sopranos:

INEZ BARBOUR
LUCREZIA BORI
MABEL GARRISON
EVA GAUTHIER
MARIA IVOGUN
MARIA KURENKO
HULDA LASHANSKA
ELISABETH RETHBERG
LOUISE HOMER STIRES

Contraltos:

MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN McQUHAE

Baritones:

VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENATH
CLARENCE WHITEHILL

Pianists:

ALEXANDER BRAILOWSKY
DAI BUELL
ERNST VON DOHNANYI
JOSEF HOFMANN
NICOLAI ORLOFF
MORIZ ROSENTHAL
MADAME LESCHETIZKY

Violinists:

JASCHA HEIFETZ
CECILIA HANSEN
ALBERT SPALDING
EDUARD ZATHURECZKY

Celiist:

FELIX SALMOND

Harpist:

SALVATORE DE STEFANO

Special Attractions:

THAMAR KARSAVINA, Premiere Danseuse
ISA KREMER, in Song Recital
Third Consecutive Season
THE LONDON STRING QUARTET

For terms, dates, and other information apply to

The Wolfsohn Musical Bureau, Inc.
Fish Building
250 West 57th Street • • • New York

Zathureczky on Way Here

Eduard Zathureczky, violinist, leaves his home at Kosice, Czechoslovakia, for Berlin this week to begin his longest journey, which brings him to New York early in January to make his American debut at Carnegie Hall on Tuesday evening, January 20, under the management of the Wolfsohn Musical Bureau, Inc.

Zathureczky was born in Spisska-Novo, Czechoslovakia, August 24, 1903. His father is inspector of the State Railways and his mother was at one time a well known musician in Central Europe and for many years a popular concert singer. When only four years old, Zathureczky heard Helmsberger's orchestra playing a potpourri in Abazzia and at once drew his mother's attention to "S'ist seltsam," the first words of the great aria from Traviata which he had heard his mother sing at home months before.

When six years old Zathureczky had his first violin lessons in Teschen from Prof. Pograbsinsky, and by the end of the year he played the Tell Phantasia at a pupils' concert. His next teacher was the conductor of the orchestra, Theodore Kun, of Kosice. Soon afterward he was accepted by the famous professor, Dr. Hubay, as a pupil in the Conservatorium in Budapest. Although the boy had never had any real theoretical training for the violin, Dr. Hubay accepted him simply because of the youngster's great talent. Eduard passed with the highest honors the four years in Dr. Hubay's classes, including the master class, in the short time of two years, and at the same time graduated from the technical school, receiving his Master's Diploma and his technical school diploma at the same time.

While still a student, Zathureczky often appeared on the concert stage. He made his first public debut in Budapest when he played at three concerts as soloist with the Philharmonic Orchestra, conducted by Dr. Hubay, followed by a series of recitals in Vienna, Geneva, and throughout Hungary and Slovakia with ever-increasing success.

In October, 1923, he undertook a tour through Italy, and in three months he gave forty concerts in the larger cities, giving two and three recitals in every town and playing five times in Bologna. In Rome his success was so great that the musical society of Palermo, at the recommendation of the same society in Rome, telegraphed to Zathureczky asking him to play there instead of Kubelik. In Florence, Zathureczky gave a concert just after Kubelik and with such effect that he had to give two more, with such enthusiastic criticisms that his father said: "Even I, his father, could not ask for better ones."

Zathureczky was heard by a representative of the Wolfsohn Musical Bureau in Berlin last summer who was so impressed by the violinist's magnetic personality that Zathureczky was engaged to come to America as soon as his European engagements permitted. Zathureczky will therefore make his American debut at Carnegie Hall, January 20, 1925. He pronounces his name "Zat-ter-res-key."

Karsavina Enjoys Her Canadian Tour

"I love the cold," declared Thamar Karsavina recently in Toronto, when she went out-of-doors to have her picture taken by the besieging photographers. "It reminds me of Petersburg. It makes me feel at home."

It may be noted that she said "Petersburg" and not Petrograd. And when she spoke of Moscow she did not call it Leningrad. She was born in St. Petersburg of Russian parents and for her that is its name. She knew the last Czar, who lies now at the bottom of a well, while Karsavina strikes the stars in her dancing, epitomizing for us the Russian East, as dead now as Belshazzar's Court.

"I can remember," she said, "being taken as a little girl to see the ballet. The stage was too high, and I worried my father until he lifted me up. Then I began to dance on the arm of his seat, and he was annoyed because the spectators laughed. He, however, realized I had an irresistible penchant for dancing, but he did not let me train with his chorus until I was nine years old."

"Nine years is quite young enough," she continued. "I think it is a mistake to begin too young. In America there is splendid material for dancers amongst girls of fifteen or sixteen, and the sturdier and more athletic the girl the better. The general physique and health is very important."

Mme. Karsavina added that she would have every child taught the rudiments of dancing, even if he or she never advances beyond the initial point, because, in her opinion, dancing quickens the intellect as nothing else can.

In learning to dance, she says, it is obviously essential that the entire body must be trained to obey the mind's dictation in the smallest details. It is not so obvious, but equally true, she adds, that unless the mind be disciplined to a high degree it has not the power to command this obedience. Therefore the exercise is both mental and physical.

McQuhae Forging On

Allen McQuhae, tenor, who will give his New York recital Sunday evening, January 11, at Carnegie Hall, is an artist who is never satisfied with his present accomplishments. He is not content to rest on his laurels, but is always working for something better, for some higher peak of artistic achievement. Each season for him must be better than the last.

In furtherance of these ambitions Mr. McQuhae spent last summer abroad—it was more than merely a summer spent in idleness, however, for he sailed on the Celtic with his wife and Allen, Jr., on May 31 and did not return until early in October. While in Europe Mr. McQuhae gave concerts in London, Paris and Rome, but his primary purpose was to perfect himself in his art. For this reason he went to Lombardi; the celebrated teacher and the man who coached Edward Johnson of the Metropolitan Opera Company and who started Caruso on his road to fame. It is significant that Mr. McQuhae went to Lombardi and in the sweltering heat of an Italian July he worked with him while other tenors rested quietly in fashionable summer resorts, and he developed so rapidly that within a few weeks, under Lombardi's direction, Mr. McQuhae appeared in grand opera in Italy, winning splendid success for six weeks.

This training for McQuhae, as all his critics will testify, was not at all necessary. For four years he has been a mature and well-rounded artist in every sense of the word. Under the coaching of Felix Hughes of Cleveland, Mr. McQuhae developed his voice to a perfection of art that few singers attain. Concert tours from coast to coast and

appearances as soloist with all the leading orchestras in the United States have been the regular routine of Mr. McQuhae's season. But he felt that he must never stop working, that he could not sit still, but as long as there remained another man in the world who might teach him something he must go to that man.

Alcock Urges Children to Study Music

Merle Alcock believes it an unfortunate condition and a great loss to the music-loving world that so many men and women, with true musical instinct and beautiful poetic souls, accomplish nothing. Because of this Miss Alcock is of the firm opinion that parents, in urging their children to study an instrument, whether the piano, violin or cello, are doing the right thing.

"There is no harm done," says Miss Alcock, "and if, when a boy or girl grows up into manhood and womanhood, he then does not evidence an intense desire to devote his time to his instrument or to the knowledge of music, it is time to stop. He has not lost anything—for the study of music as well as the study of any technical subject adds sufficiently to the mind of the child to fully compensate for the time and money spent."

"On the other hand," observes Miss Alcock, "when a young man or woman feels the need of expressing himself musically and has the fundamental musical education, he or she can accomplish wonders. Artists of high calibre would not be so rare. How many men and women, those who occupy the 'bleacher' seats at the concerts and operas, could do things musically were they not lacking a technical knowledge of music and a loss of flexibility in their fingers?"

"It is a splendid plan for every youngster to study music, and mothers should persuade them to do so. Let it be so that young men and women cannot regret not having a musical education."

School Girls as Busy as Great Artists

Several weeks ago the Wolfsohn Bureau received a letter from a school girl in Iowa asking for the autograph of an artist, but in her haste or nervousness she forgot to name the artist. So she was told to write again and mention the artist's name. This she did, but this time she forgot to put a stamp on the letter and it was returned to her. So finally she wrote again, with the stamp on the letter, and said she wanted an autographed picture of Josef Hofmann, adding that she was sorry to have delayed in writing again but she had not had time because, "though you may not believe it, school girls are often as busy as great artists." Her letter was forwarded to Mr. Hofmann who finished his busy fall tour last week in Akron and has gone to his home at Aiken, S. C., for the Christmas holidays.

Ivogun Here Soon

Maria Ivogun will soon be on her way to America for another American tour, which will include even more dates for her than in the last three years. Miss Ivogun is an artist of steadily increasing popularity and her success in London opera last May only served to confirm a conviction in all who had heard her that this Viennese soprano is one of the finest artists in the world today. Miss Ivogun will begin her American tour this season with an appearance in the Kinsolving Morning Musicales at the Blackstone Hotel, Chicago, on the morning of December 30. She then appears in recital in Des Moines, Iowa, and on January 5 will sing at the musical morning of Mr. Bagby at the Waldorf-Astoria. On January 10 Miss Ivogun will give a concert in Lynchburg, Va.

Johnson's Wilted Collar

While most of his friends in New York have been shivering in the cold, Edward Johnson, who has been concertizing in the sunny State of Texas, writes that it is almost unbearably hot in Dallas and San Antonio. In the latter city Mr. Johnson fortified himself with an extra collar because he knew the first one would wilt. He put his extra collar in his top hat and went to the concert, leaving his hat in his dressing room. But half-way through the concert, looking for his fresh collar, he found that it was gone. Evidently there is a scarcity of collars in San Antonio. Mr. Johnson sang his final encores in the wilted collar.

Lengthy Concert Tour for Matzenauer

Margaret Matzenauer will complete her New York season with the Metropolitan Opera Company soon after the first of the year and will start at once on a lengthy concert tour. Among the many cities in which she will appear in January are 5, Wilkes-Barre, Pa.; 12, Wichita, Kan.; 16 and 17, St. Louis, when she appears as soloist with the St. Louis Orchestra; and, 20, Chicago.

Salmond Busy in January

Felix Salmond, the distinguished English cellist, who has returned from successes on the Pacific Coast, will have a busy month of January. On the 5th he plays in Hagerstown, Md.; 8, Wellesley, Mass.; the following day he will entertain the girls of another woman's college in a recital at Northampton, Mass.; 13, he plays in Troy, N. Y.; 14, Utica; 15, Syracuse; 16, Buffalo; and 17, Toronto.

Rosenthal's Appearance in New York

The next concert in the Wolfsohn subscription series will be a piano recital by Moriz Rosenthal at Carnegie Hall, Sunday afternoon, January 4. This will be Mr. Rosenthal's first recital of the season. He arrived in this country early in November for his second American tour after his seventeen years' absence, and has been touring the Pacific Coast.

Brailowsky at Gala Concert

Alexander Brailowsky will appear with the eighteen pianists in the special concert at the Metropolitan Opera House, Tuesday evening, December 30. He will give his third New York recital at Carnegie Hall, Saturday afternoon, January 10, presenting an all-Chopin program.

The Homers in Joint Concert

Louise Homer and her daughter, Louise Homer Stires, will give a joint recital in Springfield, Mass., on New Year's afternoon.

PHILADELPHIA ORCHESTRA PRESENTS PAUL KOCHANSKI

Second Monday Concert Enjoyed—Rich Quartet Plays For
Chamber Music Association—Music Club Holds
Second Meeting—Culbertson Heard

Philadelphia, Pa., December 7.—For the concerts presented by the Philadelphia Orchestra, November 28 and 29, with Leopold Stokowski conducting, the tuneful overture to *Der Freischütz*, by Weber, held first place. It was beautifully played, especially by the French horns in the distinct part allotted to them. Following this came the G major symphony of Haydn. Dr. Stokowski and his orchestra loaned themselves to the spirit of it, thereby succeeding in a superb rendition. After the intermission, Paul Kochanski was heard as soloist in the concerto for violin and orchestra by Szymanowski. One admired Mr. Kochanski's skill in mastering a solo part so detached from any orchestral assistance. The audience showed its appreciation by many recalls. The closing number was *Danse de l'Amazone* by Liadow.

SECOND MONDAY CONCERT

The Philadelphia Orchestra gave the second concert of the Monday series, December 1. The program retained the *Der Freischütz* overture and the Haydn G major symphony which, with three Wagner numbers, completed a program which might be called "Old Faithful."

The overture, with its lovely clarinet melody and tremolo string accompaniment, was beautifully played. The symphony was exquisitely done from the fine phrasing of the allegro to the delicate humor of the finale. One of the finest things of the evening was the largo, with its opening theme for cellos. The orchestra has never played it more beautifully. Mention should be made of the work of the horns which was clear and clean throughout the program. The *Ride of the Valkyries*, the *Siegfried Idyll* and *Wotan's Farewell* and *Fire Music* were played as usual, which means much as there is something stirring about Mr. Stokowski's Wagner interpretations.

CHAMBER MUSIC ASSOCIATION

For the second meeting of the Chamber Music Association on November 23, in the ballroom of the Bellevue-Stratford, the music was furnished by the Rich Quartet, composed of Thaddeus Rich, first violin; Romain Verney, viola; Harry Alienikoff, second violin, and Hans Kindler, cello.

The numbers comprising the program were the Haydn quartet in G major, op. 77, No. 1; variations on a theme from Tchaikowsky, from the second version of the Arensky quartet in A minor, and *Rispetti e Strambotti* by Malipiero. The latter composition won the prize at the Pittsfield Chamber Music Festival a few seasons ago. The Haydn quartet was delightfully played, especially in the slow movement. The Arensky variations were equally well done and elicited marked approval. The Malipiero number was interesting and cleverly interpreted.

PHILADELPHIA MUSIC CLUB.

The Philadelphia Music Club held its second meeting of the season in the ballroom of the Bellevue-Stratford on

November 25, when the program was given by the Women's Symphony Orchestra, under the direction of J. W. F. Leman, and three soloists—Helen Laird, dramatic soprano; Rosella Samuel French, pianist, and Oscar Langman, violinist. The president, Mrs. Edwin A. Watrous, opened the meeting by telling the history of the orchestra and urging active members who play instruments to join.

The selections played by the orchestra were *Magic Flute* overture, Mozart; *Marche Slav*, Tchaikowsky; Grieg's *Peer Gynt* suite No. 1, and three numbers for the strings alone. This orchestra does splendid work and is unique in being one of the few full orchestras in which only women play. The Philadelphia Music Club has been back of it and has done everything possible for its advancement, while Mr. Leman, has proven an eminently capable director.

Miss Laird sang *O Don Vatale*, with orchestral accompaniment, to the enjoyment of her listeners. Mr. Langman was also pleasing in his interpretation of the Bruch G minor concerto (also accompanied by the orchestra). Miss French played Schumann's *Papillons* in a skillful manner.

SACHA CULBERTSON IN RECITAL

An interesting violin recital was given in Witherspoon Hall, November 24, by Sacha Culbertson, American violinist, who has not appeared in Philadelphia before. His program consisted of the Grieg C minor sonata; the chaconne of Bach for violin, unaccompanied, and the Paganini concerto—all of which required skill and real musicianship. Mr. Culbertson could supply both and added a beautiful tone to them, which combination produced a performance of merit. He is especially interesting from a Philadelphia point of view because he was a pupil of Otto Meyer (now at the head of the violin department of the Leeftson-Hille Conservatory in this city) when he was assistant to Sevcik in Prague.

Emanuel Balaban furnished the artistic accompaniments. M. M. C.

Philomela Ladies' Glee Club Concert

The Brooklyn Academy of Music harbored a capacity audience on December 8, the occasion being a concert by the Philomela Ladies' Glee Club, Etta Hamilton Morris, conductor, assisted by Laura Consual Ross, contralto, and the Symphony Players.

The Philomela, which for a number of years has been trained by Mrs. Morris, demonstrated at this concert marked improvement over their previous work solely due to the excellent guidance of its conductor. The ensemble is well balanced and has now reached a finish which enables the singers to present their numbers more artistically and colorfully.

The program opened with *Night* (Beethoven) and *Lo How a Rose* (Praetorius), the latter sung à capella. Both the songs were effectively rendered by the Philomela. Next came the *Egmont* overture (Beethoven) presented by the Symphony Players. Laura Consual Ross, an artist-pupil of Mrs. Morris, was heard in an aria from *Samson and Delilah* (Saint-Saëns), *A Chinese Lullaby* (Lester) and *The Lake* (Gundlach), the last being accompanied by the composer. Elgar's *The Snow*, with obligato for four violins, was well rendered by the Philomela, as was also the

beautiful *Ode to Music* (Leo Braut) for female chorus, clarinet, horns, harp and piano. The composer, who occupied the first tier box, was obliged to rise and acknowledge the applause.

Part two opened with two short selections for string quartet. The Philomela's next contributions were *Loves Dream* (Liszt), *Chit Chat* (Moffat) by request, and *My Lover Comes on the Ski* (Clough-Leigher). These were followed by *Dreams* (Wagner), *Molly on the Shore* (Grainger) and *Prelude* (Jaernfeld), rendered by the Symphony Players. As the closing group the Philomela sang *Around the Gypsy Fire* (Brahms) and *Unfold Ye Portals*, from the *Redemption* (Gounod), the last being accompanied by the Symphony Players, piano and organ, and conducted by Mrs. Morris as were all the other vocal numbers.

Stefi Geyer Sails

Immediately after her last recital in New York, Stefi Geyer and her husband, Walter Schulthess, sailed on the steamship *Vendam* for Europe, and they will be just in time to open her mid-winter tour, which is a very extensive one.

Miss Geyer opens her season in Switzerland, January 4. She will be heard in recital in many of the Swiss cities and will be assisting artist at two of the concerts of the Zurich Symphony Orchestra under Volmar Andre. She will then proceed to Holland, where, in consequence of her triumphs in October, she has been reengaged by the Concert Direction Ernst Krauss for ten appearances, including Amsterdam, Rotterdam, The Hague and other Dutch centers of musical life.

From Holland she proceeds to Stockholm for a pair of concerts, and then follows the extended tour to Norway where she is a great favorite, winding up with two concerts with the Christiana Symphony Orchestra the end of March. Tours of both Italy and Spain are being negotiated.

Before sailing, she arranged with M. H. Hanson to return to this country in time to open a tour here about New Year, 1926.

Xmas Service at Church of the Pilgrims

A program of Christmas music will be presented on Sunday, December 21, at 10:30 a. m., at the church of the Pilgrims, corner Remsen and Henry Street, Brooklyn, when Handel's *Messiah*, Part I, will be presented by the newly organized choir of twenty solo voices, assisted by Jeannette Vreeland, soprano; Mabelle Addison, contralto; John Barnes Wells, tenor; Earl Corallo, basso. The organ accompaniment will be augmented by a string quartet consisting of Scipione Guidi, first violin; Louis Barzin, second violin; Giovanni Imperato, viola; Alberco Guidi, cello. A. Y. Cornell is organist and choirmaster.

Vreeland to Sing at Ithaca Festival

Jeannette Vreeland will be heard at the Ithaca Music Festival this season. The popular soprano will sing leading solo parts in the performances of *The Seasons* and *Hora Novissima*.

WITTGENSTEIN

Ovation at Aeolian Hall, Dec. 11th

NEW YORK HERALD:

"Showed the skillful and brilliant technique which has marked his previous recitals."

NEW YORK TIMES:

"An accomplished pianist whose authoritative performance pleased a large audience."

NEW YORK SUN:

"Known as a pianist of intelligence and power. He shows the good schooling he received from MacDowell, Joseffy and Stepanoff."

NEW YORK AMERICAN:

"Acquitted himself brilliantly last night. With capable technique disclosed with dexterous fingers, vigor artistically restrained and poetry well expressed, his performance was impressive and convincing."

Exclusive Direction

WALTER ANDERSON, Inc.

5 Columbus Circle

New York, N. Y.



The
**MINNA
KAUFMANN**
Studios

LONG BEACH, CAL.

Long Beach Press:

"Florence Wright has a powerful voice with considerable beauty of tone."

GREENWICH, CONN.

Greenwich Press:

"Miss Betty Burke in her rendition of the Aria from The Pearl of Brazil was particularly pleasing. The beautiful quality of her voice and the clearness of her high notes were perhaps more noticeable in this than in any other number."

VANCOUVER, B. C.

Vancouver Daily Province:

"Virginia Livingston approaches her part with a clarity of attack and a definition and a purity of enunciation seldom equalled on the operatic stage."

EL PASO, TEXAS.

El Paso Herald:

"Mildred Perkins, the soprano, has an extra splendid voice."

EVERETT, WASHINGTON.

Everett News:

"Miss Esther Carlson, soprano soloist, rendered a variety of difficult selections with supreme artistry, completely winning the heart of the huge audience that packed the hall to the doors."

SALT LAKE CITY, UTAH.

Deseret News:

"Florence Wright as Leonora won the audience with her beautiful singing."

WATERBURY, CONN.

Waterbury Republican:

"Miss Betty Burke has a strong coloratura soprano voice of great range."

SEATTLE, WASHINGTON.

Seattle Post-Intelligencer:

"The best of these, was Tosti's Goodbye sung by Virginia Livingston."

BINGHAMTON, NEW YORK.

Binghamton Sun:

"Mildred Perkins sings with extraordinary ability and eloquence. She is doubly fortunate in her musical endowment since she has a voice of most uncommon range, freshness and capability of dramatic expression, and has also the intelligence as a musician which so many singers lack."

VICTORIA, B. C.

Victoria Daily Times:

"Virginia Livingston brings to her work a clarity of tone and a range of voice that is wholly appreciated by the audience."

HAMILTON, CANADA.

Hamilton Spectator:

"Miss Wright is undoubtedly the star of the Opera Company and displayed a powerful, well trained voice and much dramatic ability."

BOSTON, MASS.

The Boston Herald:

"Miss Maude Young has a lovely lyric soprano voice which she uses with much ease and artistic expression."

BUFFALO, N. Y.

Buffalo Courier:

"Miss Maude Young, the soprano, possesses a beautiful clear voice which showed to great advantage in the trio from Ernani."

Mme. Kaufmann
is an authorized
exponent of the
LEHMANN METHOD

Courses for Teachers

Correspondence invited

J. CARTALL, Secretary
601 Carnegie Hall, New York, N. Y.

(Continued from page 22)

Mr. Sokoloff back half a dozen times at intermission and another half a dozen at the end of the concert was a well deserved tribute.

Stefi Geyer

Stefi Geyer gave her second New York recital on Tuesday evening, December 9, at the Town Hall, before an audience keenly enthusiastic from the beginning of the program to the end and among whom were noted a number of much older and more experienced soloists who joined heartily in the applause.

Stefi Geyer had chosen no easy task in compiling her program. She inserted something for a variety of tastes, and everything was exceedingly well done.

Spohr's concerto No. 8 (Gesangszene) was her first contribution and she sailed through the difficult passages as though they were mere child's play. Technical obstacles there were none, and her bowing was a delight to watch. Tone she has a plenty, of beautiful quality, and one could find little to criticize in her interpretation.

All this applies equally well to the other numbers she had selected, although it was in the Bach Chaconne for violin alone that she revealed her art at its best. Much had already been printed of her successful performance of this work in other cities and thus much was expected of her on this occasion. That she delighted and satisfied needs hardly to be added.

Of her lighter numbers there was little to choose in preference. Each, artistically done, was only an urge for more, and the audience showed its pleasure in no uncertain manner. Included were Reger's aria, op. 103; the Fugue in A major, by Tartini-Kreisler; the Gavotte, by Popper-Auer, particularly appealing to the writer; the Caprice, La Chasse, by Darter-Kreisler, and the Hungarian Dance, by Hubay. For her final numbers she played Vieuxtemps' Ballade et Polonaise, a fitting climax to an evening of great enjoyment. And of course, there were encores at the end, always to be expected after a program as successful as this.

Walter Schulthess proved an efficient accompanist.

DECEMBER 10

Esther Dale

Esther Dale, soprano, gave her annual recital at Town Hall on Wednesday evening. She opened her program with a splendid rendition of Aminta's Song from Mozart's Il Re Pastore (L'Amoro, sospiro), revealing a lovely soprano voice, sympathetic in quality and of good volume. The program continued with groups in German, French and English, all of which were sung with artistry and assurance. Miss Dale's enunciation is particularly clear and distinct, and her shadings and colorings showed genuine musicianship. She was heartily received and numerous encores were demanded.

The assisting artist was Mabel Farrar, violinist, who has been before the public for many years. She played obligatos to some of Miss Dale's songs, acquitting herself admirably. John Doane was a most capable accompanist.

Laura Stroud

At Aeolian Hall, Wednesday evening, a commendable recital was given by Laura Stroud, a young pianist who hails from Wisconsin. Her program, consisting of Chopin, Bach, Schumann, Brahms, Tchaikowsky and Debussy, was skillfully and artistically rendered. Clarity of tone, brilliancy, and an exquisite touch were outstanding features and her interpretations were delightful as well as artistic. After each number the audience showed its enthusiasm by bestowing volumes of applause, thoroughly deserved.

DECEMBER 11

Victor Wittgenstein

Victor Wittgenstein, pianist, gave a highly interesting recital in Aeolian Hall on Thursday evening, demonstrating to a large audience that his art is of a mature nature. The young pianist, who for the few past years has given recitals annually in the metropolis where he has established a big following, was cordially greeted. His playing is compelling, marked by sincerity, clarity and a technique which knows no difficulties, and, above all, is musicianly.

His program contained, as the opening group, Toccata and fugue in D minor, Bach-Tausig, and Melodie, Gluck-Sgambati, both of which he presented masterfully. His next number was Sonata Tragica, MacDowell. This he played as only a pupil of Edward MacDowell can, bringing out with clarity all the beauties and grandeur of the work. A group of Chopin followed: Etude, Nocturne D flat, and Scherzo, op. 39 No. 3. Group four contained works by American composers, comprising Rubin Goldmark's In the Land of Sunshine, Silence and Abode, as well as Prairie-Dog Town; Marion-Bauer's Prelude in D major (for left hand) and Prelude in D minor, as well as Manzuca's The Zouave's Drill. Eugene Goossens was represented by four short characteristic numbers—The Rocking Horse, The Hurdy-Gurdy Man (which was redemanded), The Old Musical Box and The Marionette Show. As his closing number he played brilliantly and effectively Liszt's Rhapsodie Hongroise No. 8. Despite the long program, Mr. Wittgenstein was obliged to give four encores before his audience would be appeased.

Charles Stratton

Charles Stratton appeared last season as tenor soloist with the Boston Symphony, the Detroit and Philadelphia orchestras and with the New York Philharmonic in Beethoven's Ninth Symphony at the Stadium last summer, but his New York recital debut was made at Aeolian Hall Thursday afternoon, December 11. His program commanded attention because of its refreshing individuality in selection. The first group contained interesting Italian songs by Monteverde, Tarenghi, Santoliquido and Cavalli. In the rendition of these Mr. Stratton revealed a tenor voice of good quality, robust and of ample volume. He also proved himself an artist in style and expression. His diction is clear and he sings with conviction and earnest feeling. The

second group had French and German songs by Paladilhe, Gaubert, Schubert and Strauss. He created the appropriate atmosphere for each and shaded his tones beautifully. It was in the Negro spirituals arranged by Manney for Mr. Stratton that the artist was perhaps most effective. These he gave with sincerity and understanding, making them the mysteriously beautiful things to which such singers as Roland Hayes have accustomed us. The last group included songs by English and American writers, Dickinson, Hadley, Anson, Schindler, Vaughan Williams and Alfven.

The rapt attention, spontaneous applause and insistent demand for encores were indicative of the good sized audience's pleasure and its estimation of the young artist. Harry Oliver Hirt's accompaniments were of a high standard.

New York Philharmonic

The feature of the Thursday evening and Friday afternoon programs of the Philharmonic Orchestra at Carnegie Hall, December 11 and 12, was the finest orchestral work of the late Charles T. Griffes, The Pleasure Dome of Kubla Khan. It is not only Mr. Griffes' best work but it is also the equal of anything in American orchestral literature. There is imagination in it and the music is not only beautifully scored but also has distinct value in itself. Mr. Griffes, when most regrettably taken away by an untimely death, still leaned a little bit on the fascinating shoulders of Debussy and Rimsky, but he was so far on the way to independence that one can only rejoice in what he had already done and bemoan the chance that put an end to so much promise.

Willem Van Hoogstraten conducted the iridescent, colorful score with sympathy and understanding. For the rest



In the Title Role of "DEMON"

MAX PANTELEIEFF
BARITONE

Russian Grand Opera Company

Philadelphia Evening Bulletin, Sept. 22, 1922. "DEMON" An artist of great value, of great distinction, a fine actor, a splendid singer.

Baltimore American. Admirable interpreter of Rubenstein's "Demon."

Baltimore News, Oct. 5, 1922. A large well placed voice, sonorous, together with forcible histrionic action.

The Pittsburgh Chronicle Telegraph, Oct. 22, 1922. A voice of clear tone and great breadth.

The Pittsburgh Times. Interpretation of "Boris" the Czar, was soul stirring in the dignity of his acting and the brilliance of his voice.

The Pittsburgh Dispatch. Portrayed the character of "Boris" with real calm and beauty. His voice possesses color more than adequate for the variety of moods of the role.

Worcester Sunday Telegraph, Dec. 3, 1922. His voice was resonant and flowing in aria, his intonation and phrasing suiting the action.

The Boston Herald. His voice was superb. As a singer, he stands so far above his co-mates in exile.

Boston American. A voice that is dependable throughout its entire range.

Syracuse Sunday Herald, Jan. 7, 1923. In every movement, gesture and pose he carried out the composer's idea of impersonation and his magnificent voice did the rest.

Buffalo Evening News, Jan. 11, 1923. His singing was ever a keen delight and an inspiration.

Buffalo Evening News, Jan. 15, 1923. In "Boris Godounoff" Max Panteleieff's artistic singing and acting dominated every scene in which he participated.

Terre Haute, Ind. Tribune, Jan. 19, 1923. He sang and acted with fine dramatic effect the role that the great Chaliapin sings.

Management GUY GOLTERMAN
Aeolian Hall. New York

of the program there was the rarely heard Beethoven second symphony, two waltzes by Dvorak, and the Berlioz Rakoczy March.

St. George's Choirs

The several choirs of St. George's Protestant Episcopal Church (juniors and seniors) gave a well attended concert at Town Hall, December 11, singing numbers for full chorus, men's and women's glee clubs, and junior boys and girls. They showed excellent training, Rebecca Pharo singing the solo parts of Schubert's Great is Jehovah, with a beautifully enunciated voice. Mozelle Bennett, violinist, shared honors, playing two fine solos. Other soloists were Helen Curtis, violinist, and George Bagdasarian, tenor, and George W. Kemmer, organist and choir-master, proved that he has made a musical and artistic organization of his choir, which received rounds of applause throughout the evening.

Artistic Morning

Andres de Segura's Artistic Mornings still continue to draw large audiences in which are represented many of the smart set of the city. The third one of the series, on Thursday, December 11, presented an interesting and much enjoyed program by Marguerite D'Alvarez; Elvira de Hidalgo, the new Spanish coloratura soprano of the Metropolitan, and Richard Hale, baritone.

Mr. Hale opened the program with an aria from Benvenuto Cellini, Diaz, rendered with dignified style and rich tonal quality. More favored, however, were three Spirituals by Burleigh and Guion, which were especially well done and which the audience liked extremely well.

Miss de Hidalgo, who possesses a great personality and is attractive to the eye, won the favor of her audience almost the minute she came upon the stage. Vocally, too, she is not lacking. Hers is a lovely voice of considerable range and carrying power, which she uses with taste. Her first aria was from Lakme, and she gave pleasure also in songs by Respighi, Luna, and also Rimsky-Korsakoff, whose Chant Hindou was beautifully done. Miss de Hidalgo should win a place for herself here in concert.

Always a big favorite in New York, Marguerite D'Alvarez was given a splendid reception. In fine voice, this artist chose as her first selection the well known air from Lia, Debussy, which was given with tonal richness and depth of feeling. In three songs—Dissonance, Borodine; May Day Carol, Deems Taylor, and Ojos Tapatios (Spanish), Fuster—she gave further demonstration of her far reaching interpretative art. As a closing number, Mme. D'Alvarez and Miss de Hidalgo were heard in Delibes' duet from the first act of Lakme. The accompanists were Helen Chase, G. Bamboschek, and a young man, whose name is unknown to the writer, and who replaced Lyell Barber.

DECEMBER 12

The Elshuco Trio

The Elshuco Trio, and the Festival Quartet of South Mountain, Pittsfield, Mass.—William Kroll, William Willeke, Aurelio Giorni, Karl Krauter and Hugo Kortschak—gave the third of their series of eight Brahms programs at Aeolian Hall, Friday evening. The lovely quartet in A minor for two violins, viola and cello (1873) opened the program. The customary skill of the artists and their fine musicianship were again in evidence. They interpreted the lovely work with sincerity, sympathetic regard for its beautiful details and admirable polish of style. There was good tonal balance and a vigor and enthusiasm of spirit that was conveyed to the audience, which applauded heartily at the conclusion. A later work, 1880, was the G major sonata, op. 78, for violin and piano. Messrs. Kortschak and Giorni combined their talents in an intelligent reading of the sonata. Lastly came the quartet in A major, op. 26 (1863), for violin, viola, cello and piano. The warmth of feeling poured into this work, the sincerity of purpose and artistry of performance imparted a glow to the large audience that sent them away with the happy feeling that contact with real beauty brings.

DECEMBER 13

Guimar Novaes

Not having been heard here for two seasons, Mme. Novaes' recital at Aeolian Hall on Saturday afternoon drew a capacity audience with about two hundred people on the stage. The recital was a benefit for the Union Settlement on East 104th Street.

The opening number was the Chopin sonata, op. 58, which of course she played brilliantly, with all of the rare technic for which the Brazilian artist is noted. Her interpretation was indeed delightful and listened to with rapt attention as if hearing it for the first time. These same qualities marked her interpretation of Schumann's Children's Scenes, those exquisite little numbers so familiar to all musicians. Her third group contained Tambourin by Rameau. This she ran through lightly, and almost without a pause played Godowsky's arrangement of the same piece. The audience was very much interested and amused. She followed this with Policinelle by Villa-Lobos, a brilliant, short selection, which the program stated was played here for the first time. The number so pleased her hearers that a repetition was insisted upon. Then followed Balchett's Au Jardin du Vieux, Serail, number 3 of the Turkish Suite, and Soiree en Grenade, Debussy, and the actual program closed with the Oriental Etude by Szanto, a composition also heard for the first time. There was the usual demand for encores and the artist graciously responded after each group and added several at the close of the program. It was an afternoon of rare pleasure.

Paul Kochanski

Paul Kochanski gave a violin recital (his first this season) at Carnegie Hall, on December 13. The eminent Polish violinist, who, since his arrival in this country several years ago, has established himself as an artist of remarkable attainments, was heard in an interesting program comprising the Sonata in D minor, Brahms; concerto E flat minor, Mozart; Suite Populaire Espagnole (played for the first time in New York), Manuel de Falla; Tzigane (Rhapsodie de Concert), Ravel; Nocturne op. 62, No. 1, Chopin—Kochanski; Cortège, Lili Boulanger, and Yota Aragoneza by Sarasate, to which he added several encores.

He demonstrated at this recital, as he has done many times before, that he is a master violinist, one possessing all

the attributes which lead to greatness. His technic is facile and faultless, and his tone remarkably pure and of a rich, resonant and golden quality. To this must be added repose and adherence to the inner meaning of the compositions he interprets. His playing is marked by earnestness, sincerity, and musicianship.

The opening number was a well balanced and musically performance of the Brahms D minor sonata for piano and violin, in which Mr. Kochanski and his collaborator, Isabella Vengerova, shared honors equally. The Mozart concerto, which followed, was played by Mr. Kochanski with dignity and repose, which made the work one of outstanding beauty, the only deterrent element being the weather conditions which played havoc with the strings and partly interfered with his otherwise reliable intonation. Both the De Falla and Ravel numbers were well presented. Regarding the former it would be best to hear this work again before passing judgment on its merits. These two works adhere strongly to Gypsy influences.

At the close he played his own transcription of Nocturne, Chopin; Lili Boulanger's Cortège, and Yota Aragoneza by Sarasate. The writer remained for only one encore—Valse, Brahms-Hochstein.

Gregory Ashman accompanied the soloist sympathetically.

DECEMBER 14

Little Symphony

The last of the present series of concerts at the Henry Miller Theater given by George Barrère and his little Sym-

phony Orchestra, took place Sunday evening. A particular feature of the program was the performance by Guy Maier and Lee Pattison of a concerto by C. P. E. Bach. One admired again the marvelous unanimity of musical thought and execution of these duetists. It was a delightful, sympathetic performance of a fine bit of classical music, and the audience gave it the heartiest approval.

Before the concerto Mr. Barrère and his men played a suite from Rameau's Castor and Pollux and an arrangement of Charles Griffès The White Peacock, which had been made by Mr. Barrère at the suggestion of the composer. There was also a Haydn Serenade for strings, which, after being played straight through, was repeated with some humorous "improvements" by Mr. Barrère, and the program closed with Auld Lang Syne, first blown into the flute by Mr. Barrère and then repeated by his orchestra.

The Russian Trio

On Sunday afternoon the Russian Trio—Eugene Bernstein, pianist; Michel Bernstein, violinist, and Lajos Shuk, cellist—assisted by George Morgan, baritone, gave the second of a series of musicales at the Hotel Esplanade, the home of Mrs. Adolph W. Kemper. The trio played beautifully the Saint-Saëns trio, op. 18, and Walzer, Märchen, E. Schutt. The large audience was generous in its applause and justifiably so. This trio should be heard in public!

George Morgan, in the best of voice, added to the pleasure of the occasion with his splendid singing of songs by Handel

(Continued on page 47)

America's two greatest newspapers praise

ASHLEY PETTIS

attitude in his endeavor to raise the standards of American music.

New York Times, Friday, Nov. 14, 1924

DIFFERS WITH KAHN ON OUR JAZZ MUSIC

Ashley Pettis, Pianist, Says It Should Not Be Permitted
in Concert Halls.

PLEA FOR SERIOUS ARTISTS

Real American Composers Are Declared to Be Thinking
in a New Musical Idiom.

Ashley Pettis, a young pianist, who made his debut in this city two years ago and recently returned from a concert tour of Europe where in some cities he introduced the art music of America, gave out a statement yesterday, criticizing the tribute to jazz music recently made by Otto H. Kahn, Chairman of the Board of Directors of the Metropolitan Opera Company. He said, in part:

"It is almost impossible to calculate the widespread influence of Mr. Kahn's sweeping declaration that jazz music has a just claim to be taken seriously upon that great mass of the American public which takes its views on artistic subjects from those who are in responsible positions and are supposed to be correctly informed. The development of art music is separate and distinct from the work of the so-called jazz exponents. Jazz is nothing more or less than a distortion of every aesthetic principle. It is all right in its place—the cabaret and the dance hall—but it should not be permitted to invade the sacred precinct of our concert halls. Every loyal American looking for the artistic development of this nation as a people should condemn such efforts to lower American standards of art."

The tribute to jazz music which Mr. Kahn made and to which the pianist refers was in a speech by the banker last Tuesday at the Brooklyn Chamber of Commerce in support of the Brooklyn Little Theatre movement. At that time he said that any movement such as jazz "which bears so obviously the American imprint, which has divulged new instrumental colors and values which has taken so firm a footing in this country and is an object of such great interest to foreign musicians visiting here, has a just claim to be taken seriously."

"Are we to disregard the work of the serious American composer as though he were non-existent," Mr. Pettis went on to say, "and elevate the jazz-mongers of Broadway to immortality? The real American composer, although thoroughly grounded in the past, is thinking and working in a new musical idiom, which is by no means a rebuke of Wagner, Strauss and Debussy, as Mr. Kahn seems to believe, since he spoke of a jazz band having more claim to be ranked as an approximation to American art than a savorless grand opera composed with painstaking erudition and technical impeccability after the model of Wagner, Debussy or Strauss."

"The jazz composer is not a trained musician, nor generally speaking is he able to create a new jazz number without the assistance of others. He is neither artist nor artisan. He knows what will appeal to the Broadway public. He must tickle their senses. He must make them scrape their feet on the floor. This does not in any way express American ideals or aspirations, and is no more a part of our music than the Broadway slang, which is equally as colorful, is a part of our written language."

"Jazz may be compared with our caricatures and cartoons. If we must have jazz in Carnegie Hall why not have collapsible seats and permit the audience to express the emotions which jazz arouses, which are only physical. All great music has been founded upon folk music, but this music has always had a

spiritual significance. Jazz has no such significance, and if the characteristics which account for its existence were eliminated it would no longer be jazz."

Mr. Pettis supplemented his statement by telling of the favorable reception given to the art music of America in the various cities of Germany like Dresden and Hamburg, and in many places, he said, it was heard for the first time with great interest. "Foreign artists, as a rule," he concluded, "like to see America backward musically, because they reap the benefit of it."

Christian Science Monitor, Nov. 22, 1924

JAZZ AND THE MUSIC OF THE MODERNISTS

Ashley Pettis, the pianist, did more, no doubt, to raise himself to a position of influence by some remarks he lately made on the subject of jazz than by any efforts he has ever put forth as a concert player. For that matter, he did more, perhaps, for the cause of American art, by the word of warning on this sad which he uttered to his fellow citizens on arriving from a visit in Europe, and by the little lesson in musical aesthetics which he read to them from a deck of the ship, than all composers, performers and professors, put together, have accomplished in years. Mr. Pettis would caution the people of the United States from fancying that they are on the way to a position of musical equality with the peoples that have produced the classic masters of song and symphony, merely because they are nurturing a few tone mechanics of unexampled adroitness known as jazz men. He grants that jazz has its proper place, which he declares to be the cabaret and the ballroom; but he adjures the public to refrain from giving it the recognition of the concert hall. One way of considering the situation is to say that Mr. Pettis takes alarm too easily, mistaking innocent humor for wicked imposture. For surely, the tragic mask must needs give place now and then to the comic; and American musical expression can scarcely be expected to rise to great nobility, unless it can also on occasion drop to something like frivolity. Show us, the jazz men will say, the public that made possible the symphonies of Brahms and we will show you the one that gave rise to the waltzes of Strauss. At the same time, Mr. Pettis is unquestionably in the right when he maintains that no serious national school of composition can be built on jazz. For jazz, after all, is but burlesque and clowning, and pretends to be nothing more. The best that one of its champions, Vincent Lopez, could say for it by the way of definition, making a speech recently, was: "Jazz is orchestration." Well, if jazz is only that, those on the Pettis side of the controversy can observe, it is as far from being music as a paintshop is from being a picture gallery.

But the title of jazz to honor will necessarily be determined in the auditorium, whether that be the hall of song and symphony or not. As for popular indications, the jazz men are undoubtedly enjoying a period of high favor just now. But so are Mozart and Beethoven. Motion-picture orchestras seem to be dropping jazz for the classics as fast as they know how. Military bands are slighting it for transcriptions of Wagner and other masters of the old harmony. As far as the symphony orchestras, they may strike some listeners as going the other way. For they offer in their programs from time to time music of an advanced type which has certain characteristics of jazz. And yet, there is a world of difference. The music of the modernists, Schönberg, Honegger, Stravinsky, Holst and Varèse, has internal structure. That of the jazz men, commonly, has only sound. . . .

Ashley Pettis Includes on All Program One Group of American Compositions

CONCERT MANAGEMENT ARTHUR JUDSON

Fisk Bldg., New York

Pennsylvania Bldg., Phila., Pa.

STEINWAY PIANO

DUO-ART RECORDS

CINCINNATI HEARS ROSEN WITH SYMPHONY ORCHESTRA

Frances Paperte Appears at Sunday "Pop"—Maria Carreras Delights—Other News of Interest

Cincinnati, Ohio., December 4.—Increased interest in the symphony concerts given by the Cincinnati Symphony Orchestra at Emery Auditorium was evidenced on November 21 and 22 when the third pair of the series brought forth large and appreciative audiences. Director Reiner has the faculty of selecting programs that meet with general approbation and the work of the orchestra commands the highest praise.

A composition new to Cincinnati opened the concert. It was Prelude to a Drama, by Franz Schreker, distinctly a modern work. That it pleased was amply attested by the amount of applause. The Beethoven symphony No. 4, in D flat major, op. 60, was the concluding number. It has not been played here since 1920 and was a welcomed addition to the program.

The soloist, Max Rosen, violinist, played the concerto for violin, in C minor, op. 53, by Dvorak. Mr. Rosen made his initial appearance here at these concerts and was given an enthusiastic reception.

FRANCES PAPERTE AT "POP" CONCERT

The popular concert given by the Cincinnati Symphony Orchestra on November 30, at Music Hall, was of sufficient variety to suit all, and the orchestra, under the direction of Fritz Reiner, was in a mood to make the most of the occasion.

The overture from Flotow's Martha was the opening number. Liszt's Second Hungarian Rhapsody was well received, while the Ball Scene, by Hellmesberger, a novelty for strings, played with the musicians standing, called forth much applause. Humoresque, Dvorak, was touchingly played, while Perpetuum Mobile, Strauss, was given its first performance by the orchestra. Elgar's march, Pomp and Circumstance, was a fitting close for the delightful concert.

The soloist was Frances Paperte, mezzo-soprano, who had

never been heard here before and who proved she possesses a voice of considerable sweetness. Her choice of songs displayed this to advantage. These included the aria of Lia, from Debussy's The Prodigal Son; two Russian songs, and a carnival song by Fourdrain.

MARIA CARRERAS GIVES MUSICAL TREAT.

What can truly be called a musical treat was enjoyed at the concert given by Maria Carreras, pianist, in Conservatory Hall at the Cincinnati Conservatory of Music, December 1. It was given under the auspices of the Alumnae Association for the benefit of the Clara Baur Memorial Scholarship Fund. That Miss Carreras is a fine artist was attested in every way. Her program was a delight and included several rarely heard compositions based on old themes, worked out by Ottorino Respighi, called Italiana, Passacaglia and Siciliana. These were given their first performance here. She also played with skill variations in C minor, and sonata, op. 57, Beethoven; Sonetto del Petrarca CXXIII, and Le Maldu Pays, Liszt; Le Danse d'Olaf, Pick-Mangiagalli; Navarra, J. Albeniz, and Allegro Concert, Chopin. She was generous in her encores and gave several that were familiar.

NOTES.

The College of Music Orchestra gave its first concert of the season at the College Auditorium, under the direction of Adolf Hahn, on December 2, and there was a large audience present. The program contained pleasing compositions, played with charm and precision that spoke well for director and students. In addition to the orchestra there were several soloists, including Frances Bejach, piano pupil of Albino Gorno; Amy Hattersly, vocal pupil of Lino Mattioli; Celeste Bradley, violin pupil of Emil Heermann; Umberto Neely, violinist; Benjamin Groban, baritone, pupil of Giacinto Gorno, and Olive Terry, piano pupil of Albino Gorno.

The Cincinnati Symphony Orchestra gave a concert at

Piqua, O., on November 24, and at Richmond, Ind., on November 25.

Erich Sorantin has arranged to conduct masterclasses in violin playing at the Dayton Conservatory of Music, Dayton, O.

A business meeting was held by the Hyde Park Music Club on November 25.

Tamara Karsavina and her company appeared at Emery Auditorium, November 20, in a pleasing performance.

The first of three concerts to be given at the First Protestant St. John's Unitarian Church, under the direction of John A. Hoffman, choirmaster of the church, was enjoyed on November 23. One feature of the concert was that no applause was permitted. Those taking part were the Culp String Quartet and Leo Paalz, pianist. The quartet is composed of Sigmund Culp, Ernest Pack, Carl Wunderle and Walter Heermann.

Irene Carter Gansel gave a thirty-minute organ recital on November 20 at Trinity M. E. Church for the annual meeting of the Foreign Missionary Societies of the Methodist Churches in Cincinnati.

The St. Lawrence Choir of men and boys, directed by J. Alfred Schehl, had a special musical service on November 23 to commemorate the feast of St. Cecilia.

Parvin W. Titus, organist of the Church of the Advent and head of the organ department of the Conservatory of Music, gave an organ recital before the evening services on November 23.

Mitchell Humphreys, pupil of Robert Perutz, entertained the inmates of the Old Men's and Widow's Home on November 20 with several fine violin selections.

The St. George Church celebrated its golden jubilee on November 23 with special music by its men and boys' choir, directed by Charles J. Young, organist.

Homer A. Bernhardt, pupil of Grace G. Gardner, appeared as a soloist at the Jewish Club on November 23.

The Mt. Auburn Music Club was addressed by Ralph Lyford at its regular meeting on November 26. He spoke on his own opera, Castle of Agrosant, and of production of opera in general. Violet Sommer and Howard Hafford gave selections from Castle of Agrosant. The meeting was held at the home of Mary Towsley Pfau.

Louette Reihl Luecke, pupil of Grace G. Gardner, sang a number of the latter's songs on November 25, at the Mt. Healthy Music Club.

Corinne Hull, violin pupil of Robert Perutz, and several piano pupils of LaRue Loftin, appeared in the musical entertainment given by the Fort Thomas Woman's Club on November 27.

Mrs. Herbert Clark, pupil of Violet Summer, was soloist at an entertainment at Rockhill Sanitarium, November 28.

Seed Time and Harvest, Thanksgiving cantata by Myles B. Foster, was sung on November 23, by the New Trinity Quartet, composed of Mrs. H. Halouk Fikert, soprano; Minnie Leah Nobles, contralto; Edward Smith, tenor, and Howard Fu'dner, bass. The organist was A. Sears Pruden.

A Thanksgiving cantata was given on November 23 by the children's choir of the Clifford Presbyterian Church, under the direction of Beulah Davis.

Irene Carter Gansel, of the piano department of the College of Music, and Mrs. Edward Hoff, vocalist, pupil of Mrs. Adolf Hahn, appeared as soloists at the meeting of the Riverside Culture Club on November 17 at the Hotel Alms.

The Musicians Club of Cincinnati gave a banquet on November 29 in honor of Frank van der Stucken at the Business Men's Club. A musical program, in which Albert Stoessel's recently published Suite Antique for violins and piano was played by Henry Borjes, Fritz Graupner and C. Hugo Grimm.

The United Singers of Cincinnati gave a choral concert on November 23 at Music Hall, directed by Louis Ehrigott.

The Norwood Musical Club held an enjoyable meeting on November 25 at the Carnegie Library Auditorium, with Mrs. George Keller as chairman. An interesting talk was given by Rose Gores Rockwell.

A Song of Thanksgiving, sacred cantata by Maunder, was given on November 23 under the direction of Mrs. Lester Blair at the Church of the Epiphany. The solo quartet included Mary Stephan, Gertrude Spiess, Richard Fluke and Alfred G. Jungkind.

A song recital was given December 1 by Dan Beddoe, accompanied by Mrs. Thome Prewett Williams, at the Seventh Presbyterian Church.

The Woman's Musical Club gave a delightful program on December 3. Alma Betcher was the hostess, and the program committee included Ilse Huebner, chairman; Mary Conrey Thuman and Dorothy Kempe.

North Carolina is now accepting graduates from the Cincinnati Conservatory of Music in its public school music department without preliminary examination.

Leland Sheehy, baritone, from the class of Giacinto Gorno, was soloist in the cantata, Penitence, Pardon and Peace, at Christ Church on November 30.

Italo Picchi, basso, was given a rousing welcome on November 23 at the Withrow High School Auditorium, when he appeared in concert there. He was assisted by Oramay Ballinger, violinist; Owen Sellers, cellist; Alice Huebner, pianist, and Elizabeth Barbour, accompanist.

Glendale College gave its first recital on November 28, when pupils of Anna P. Robertson, head of the piano department, and assisted by pupils of Florence Norris, of the expression department, appeared.

An enjoyable program was rendered on December 2 by

CONCERNING THE UNEQUIVOCAL SUCCESS OF



Mme. HELEN STANLEY

CHICAGO, DECEMBER 7

Herman Devries in the American says:

"HELEN STANLEY IS SINGING
BETTER THAN EVER"

"At the Studebaker Theater Madame Helen Stanley, resplendent, radiant, lovely, in better voice than at any time in her career, gave a song recital to the delectation of an enthusiastic audience of admirers, eager to welcome this admirable singer who has not been heard here frequently enough since the days of her VERY FINE DONNA ELVIRA under Campanini's regime." Etc.

Maurice Rosenfeld in the News says:

"Helen Stanley, the lyric soprano, will be PLEASANTLY REMEMBERED BY MANY CHICAGO MUSIC LOVERS FOR HER OPERATIC WORK HERE WITH OUR COMPANY some years ago. She has infrequently visited us since. But yesterday afternoon she reappeared, resplendent, beautiful to look upon, and vocally most effective, in a recital at the Studebaker Theater. . . . In these poetic songs Mme. Stanley advanced the highest form of art, in the beautiful quality of her pure, lyric voice, in her refinement of interpretation and in the authority of the musical rendition."

Management: LOUDON CHARLTON

Mason & Hamlin Piano

Edward Moore in the Tribune says:

"Helen Stanley's song recital at the Studebaker Theater yesterday afternoon was quite as attractive and perhaps better singing than when SHE WAS A SOPRANO IN THE CHICAGO OPERA COMPANY A FEW YEARS AGO. Which is another way of saying that a fine voice of fine training did excellent things with an exacting program. She is an artist in whom to take pleasure." Etc.

Eugene Stinson in the Journal says:

"HELEN STANLEY'S NAME SUGGESTS HAPPY OPERATIC MEMORIES AT THE AUDITORIUM. If they are content with these, however, they are denying themselves fine pleasure in the recital hall. The soprano has discrimination and poise. She knows what she is about, and part of her business is to convey a sense of beauty, of taste and of charm. The rest consists largely of the none too simple virtue of singing each song on a list for all it is worth."

Glenn Dillard Gunn in the Herald and Examiner says:

"HELEN STANLEY, WHO ONCE DELIGHTED PATRONS OF THE CHICAGO OPERA, returned to exhibit THE LOVELIEST SOPRANO VOICE THAT HAS BEEN HEARD THIS SEASON IN CONCERT. The Studebaker was filled with her admirers, who were rewarded for their good memories." Etc.

CARNEGIE HALL, N. Y.

MUZIO KOLITSCH

VLADO

CONCERT MANAGEMENT, HARRISON & HARSHBARGER

1322 Kimball Building, Chicago, Ill.

Personal Representative:

O. SCOTTO

Congress Hotel, Chicago, Ill.

New York Recital
CARNEGIE HALL

January 27, 1925

Management: ANTONIA SAWYER, Inc.
Aeolian Hall, New York

According to your means

THE LOVER of art who aspires to own a great masterpiece of painting cannot realize his dream unless he is possessed of wealth. But the music lover who longs for a Steinway is more fortunate. Though the Steinway is the Instrument of the Immortals—still it can be purchased for a price and upon terms within the reach of those whose means are modest.

Convenient Terms.

Used pianos taken in exchange.

STEINWAY & SONS,
Steinway Hall,
109 East 14th Street

Steinway

THE INSTRUMENT
OF THE IMMORTALS

the Hyde Park Music Club, at the Knox Presbyterian Church, directed by Norma C. Stuebing.

A program on music was given, November 25, before the Covington Art Club, under the direction of the music department and Mr. and Mrs. J. H. Thuman.

Pupils of Henry C. Lerch were heard in a recital on November 24 in his studio.

A Thanksgiving service was given by the Northside Presbyterian Church on November 30, under the direction of J. Walter DeVaux, organist, from the class of Lillian Arkell Rixford.

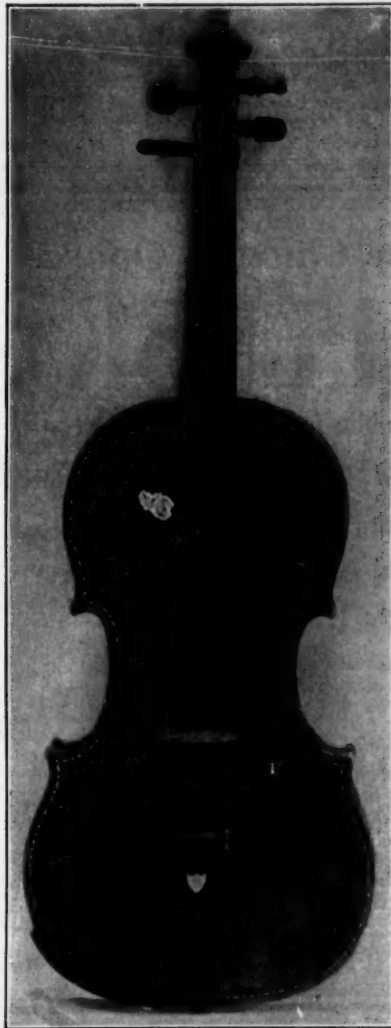
The St. Ursula Choral Club, under the direction of John J. Fehring, gave its first program on December 3 at the Cincinnati Woman's Club Auditorium. This is a new organization consisting of over 100 voices. The soloists were Helene Kessing, soprano, and George Muhlhauser, tenor. Sylvia Kleve was the accompanist.

An illustrated lecture was given on December 4 by Blanche Greenland, in the public library building, on Mozart, the Composer and Musician. Selections of Mozart were played by Lucille Willard Sedgewick, pianist. She gave a talk on Russian Cathedral and Secular Music, on December 1, for the Monday Musical Club at its reunion in the Dayton Street Branch Library.

The children's choir of the Clifford Presbyterian Church repeated their Thanksgiving cantata at the Widows' and Old Men's Home, under the direction of Beulah Davis. W. W.

Kochanski Has Famous Violin

Stradivarius executed a number of special sets of instruments on order, that made for the Spanish Crown about 1687 being of historical significance. These instruments, five in number, were inlaid with ivory in the purfling with



KOCHANSKI'S "SPANISH" STRAD.

intaglio work on the sides and scroll. One of the violins was stolen and eventually came into the hands of Ole Bull. Then it passed into the collection of Charles Blowden and from thence to C. Oldham, famous English collector. After his death, by virtue of a bequest in his will, it was transferred to the British Museum where it remained for two years, but the protest of a number of eminent violinists (Ysaye, Sauret, Arbos, Wilhelmj and others) against so valuable an instrument being withdrawn from the musical world, resulted in its return to the widow who placed it with Hill of London for safekeeping. About twelve years ago, Paul Kochanski happened into Hill's place and was shown the "Spanish" Strad which was loaned to him for his recital. The tone and beauty of this remarkable violin evoked so great a demonstration from the audience that the violinist at once opened negotiations for its purchase.

This particular violin is of the second period, or when Stradivarius left the imitated form and followed his own fancy leading to individual modifications of form, arching, sound-holes, scroll, while the varnish is of a golden hue, soft and transparent. The wood is of the best quality pine, solid, sound and sonorous. The inner framework is of willow. The mechanism is perfect as with other Strads of the best periods. The tone is bright, sweet, full and equable and comes out freely under the bow. Inasmuch as every virtuoso needs a pair of high class instruments, Kochanski has been seeking a companion for his Strad and only last summer secured one—a Guadagnini, which Hill states is the most perfect specimen in existence.



Hear
Barbara Maurel
Sing

"Moon
Dream
Shore"

The Enchanting
Song Success

on
Columbia Record
No 20028 D

Other Interesting Columbia Records
Sung by Barbara Maurel

"Out Of The Dusk To You"

Record No 3811

"One Fleeting Hour"
"Ship O'Dreams"

Record No 3524

"Think Love Of Me"

Record No 2763

You Will Enjoy
All These Songs

Sam Fox Pub. Co.
Cleveland The Arcade New York
158-160 W. 45th St.

National Opera Club Gives Victor Herbert Memorial Concert

"Victor Herbert, we thank you for what you did, and for what you left us," said Marie Dressler, noted prima donna of comic opera fame, at the memorial concert given in the grand ballroom, Waldorf-Astoria Hotel, by the National Opera Club of America, Katharine Evans von Klenner, president. This remark, uttered with great feeling, echoed the spirit of the affair, which was rather an enjoyable occasion, and not at all doleful. It became such through the guidance of president von Klenner, the interesting address of Leonard Liebbling, editor-in-chief of the *MUSICAL COURIER*, and the vocal cooperation of such excellent singers as Edna Kellogg, soprano (*I'm Falling in Love*); Arthur Kraft, tenor (*I Envy the Bird*); Alois Havrilla, bass (*Little Gypsy Sweetheart*); Frank Cuthbert, baritone (*Vacquer's Song*); Vladimir Dubinsky, cellist, who played an andante from the cello concerto, and a Canzonetta, with virility and beauty of tone; Dr. Emanuel Baruch, Victor Herbert's personal physician, and, lastly and most important, the Victor Herbert Orchestra, conducted by Henry Hadley and Frederick Stahlberg.

This provided a musical feast of unusual variety, and registered a high-water mark for the National Opera Club of America, under Baroness von Klenner. She greeted members at the outset, and introduced Mrs. Charles D. Davis

(Bridgeport), chairman of the day. "He gave us great joy," said Mme. von Klenner, reading letters from Henderson, Gilman, Downes, Lulu Glaser, Marie Cahill and others, expressing regrets at their absence. Mr. Liebbling spoke of his brotherly association with "Vic" at the Lamb's Club, of Herbert's handsome home in Pittsburgh, where raps with billiard cues brought up various delectable fluids from the wine-cellar; of his humanity, wit and bubbling spirits, mentioning also his opera, *Natoma*, with regret that it was not in the regular repertory of the Metropolitan Opera Company. He gave personal anecdotes which greatly interested the large audience, and were warmly applauded. The orchestra played selections from Herbert works, including the Irish Rhapsody, and overture to *Mlle. Modiste*, tremendous applause following the spirited performances under Hadley and Stahlberg.

The boxes and walls of the grand ballroom were completely covered with flags, with New York City banners, flags of all nations, etc., the banner of the National Opera Club being conspicuous, as well as the marble bust of president von Klenner. The Owen D. Young banquet followed at a later hour, and these decorations gave the occasion a joyousness and spirit altogether unique for a memorial affair of this kind.

A likeness of Victor Herbert was printed on the front page of the program.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

MIGUEL FLETA, TENOR, IN *LA BOHEME*, NOVEMBER 4.

Herald
A performance marked by style and refinement.

Post
Mr. Fleta's high fortissimo notes were resonant enough, but these did not, of themselves atone for the absence of anything that could be dignified by the title of a style.

LUCREZIA BORI, SOPRANO, IN *LA BOHEME*, NOVEMBER 4.

World

She gives the role, that touch of mocking devilry which really should belong to that adventurous young person. It seems perfectly evident that Puccini's heroine was no injured angel. . . . Most singers, however, insist on giving her the innocence of the dove. Bori adds the wisdom of the serpent and the effect is irresistibly captivating.

Post
Mme. Bori's Mimi was histrionically unsatisfying, especially in the first act, where it was far too sophisticated.

MARIA JERITZA, SOPRANO, IN *TANNHAUSER*, NOVEMBER 5.

Herald
Mme. Jeritza's singing preserved its standard, with its usual volume, clarity and richness.

Evening World
Her singing was not always even, the explosive high notes were in evidence and only in the lower registers did her voice display that crystalline clearness we look for.

Post
Singing divinely.

Mail
In good voice. . . . Sang with commendable care.

CECILIA HANSEN, VIOLINIST, NOVEMBER 6.

Herald
Miss Hansen gave a performance befitting a first-class violinist, marked by poise, finish and technical mastery, and a pleasing tone of satisfactory, though not unusual, size.

Journal
She was scarcely convincing. Her tone, for one thing, was never pure except in the most flowing of cantabile passages. Otherwise it held unpleasant roughnesses and it was often out of tune.

Sun
Beauty of tone.

American
Miss Hansen took firm hold of her material and mastered it with sure musical and technical command.

Mail
Mme. Hansen played it generally well, though not with all of the security that has usually marked her performances.

World
Miss Hansen handled the concerto's difficulties with extreme skill.

Times
In the allegro Miss Hansen's intonation was faulty and in the vivace her execution seemed more than ordinarily careless.

Post
Miss Hansen . . . acquitted herself of the brilliant intricacies and the quiet, contrasting lyricism of the concerto with even more than her usual proficiency, to judge from the enthusiasm of her ovation.

WILLEM VAN HOOGSTRAATEN, CONDUCTOR, NOVEMBER 6.

American
Van Hoogstraten found exactly the right expression for the work (the Chausson symphony in B flat), tempering his big orchestral apparatus to the refinements of the score.

Journal
Mr. Van Hoogstraten played it with much literalness and enough noise at times to completely destroy the orchestral balance and obliterate some of the more delicate features of the score.

Times
Mr. Van-Hoogstraten found himself in a congenial atmosphere and led his men through its glowing climaxes in an exalted mood.

Evening World
Dante meets the lovers in the second circle of Hell, where they are beaten about by violent winds, and in interpreting the music conductor van Hoogstraten's slogan seemed to be "If this be Hell, make the most of it."

Herald
Under Mr. Van Hoogstraten it had a finished and sonorous performance.

Mail
The performance of the work yesterday was marked by violence, rude contrasts, deafening outbursts, exaggerated tempi.

FRANCES NASH, PIANIST, NOVEMBER 7.

American
A beautiful tone, clarity of finger technique, excellent knowledge of the use of the pedals.

Times
There were certain defects in the performances—notable a tendency to blur with the pedal, and sonorities that were too thick.

MIGUEL FLETA, TENOR, IN *TOSCA*, NOVEMBER 7.

American
Miguel Fleta, the Cavaradossi, is youthful enough not to have acquired set routine in his histrionics and singing, and the result is a highly impetuous and convincing characterization. He did some especially moving singing in the first act.

World
Mr. Fleta was in fair voice and was a conventionally successful Mario.

A CHRISTMAS GIFT FOR MUSIC LOVERS

for those interested in the music of today

a subscription to

THE SACKBUT	\$3.00 per year	(London)
THE CHESTERIAN	2.00 " "	(London)
LA REVUE MUSICALE	5.00 " "	(Paris)

Keep up-to-date on the latest musical developments in Europe.

COMPOSERS' MUSIC CORPORATION, New York—American Agent

Sole Distributors

CARL FISCHER, Inc.,

Cooper Square,

New York

The New Contralto of the Chicago Opera—

AUGUSTA LENSKA

is rapidly rising in public favor

HER CONCERT APPEARANCES WILL BE A GREAT SURPRISE

At Chicago—December 6th, she sang—

"AZUCENA"

in *Il Trovatore*

Tremendous applause greeted her after the camp scene. She was called before the curtain countless times. The press comment in unmistakable manner.

Adolph Muhlmann in the *Abendpost* said in part:

Her high register must have been the cause of envy of many a soprano. The tones produced were of faultless purity. I mean to say that there is no moving up or down. Her notes are always true. The middle register may be a little weak compared with her high and low notes but the character of the voice remains the same and that is the highest achievement, if a voice right through the register keeps the same character."

Miss Lenska is engaged for Spartanburg Festival, May 1925

Management: M. H. HANSON,

437 5th Avenue, New York

FREDERICK MILLAR

~ BASSO ~

Will make his American debut with the Handel and Haydn Society in Symphony Hall, Boston, December 21

Management: Beckhard & MacFarlane, Inc.

Fisk Bldg., 250 W. 57th Street, New York



METROPOLITAN PRESENTS DOUBLE BILL

Cavalleria Rusticana and Pagliacci Given for First Time This Season—Repetitions Prove Equally Successful

TALES OF HOFFMANN, DECEMBER 8

Offenbach's opera, *Tales of Hoffmann*, was repeated with the usual cast, Nina Morgana singing Olympia and Lucrezia Bori the parts of Giulietta and Antonia. The former sang her part capably and delighted the audience. The latter was decidedly more successful in the Italian character and the environment of Venice of Act II, which by the way is the beautifully staged act in the Metropolitan's new production. Her beauty of voice and figure were as entrancing as the magic atmosphere of the Venetian night. Fleta made an agreeable figure as Hoffmann. De Luca's weird impersonation of Dr. Miracle was masterful. The performance as a whole lacked spirit and—except in the second act—atmosphere, which may have been partly Mr. Hasselman's fault, but certainly the vastness of the house and the unruliness of the audience, which performed an impromptu exodus during the greater part of the last act, had a share in it.

LOHENGRIN, DECEMBER 10

The performance of *Lohengrin*, as usual under Mr. Bodanzky's lead, was wholly dominated by the personalities of Mmes. Jeritza and Matzenauer, whose impersonations of Elsa and Ortrud are cast in the heroic mould of the Metropolitan's golden age. Mme. Jeritza, besides singing with great beauty of voice and excellence of style, made an enchanting picture as the blonde princess, though her poses and her management of the golden robe may be rather minutely calculated. Mr. Laubenthal was the Lohengrin; Mr. Bender made an unusually dignified and plausible King, and

Mr. Whitehill was duly villainous as Telramund. Altogether a beautiful, if not inspired, performance.

MEFISTOFELE, DECEMBER 11

On Thursday evening, *Mefistofele* was given with Adamo Didur resuming the title role. Mr. Didur, ever ready for any emergency, gave a vivid and highly dramatic portrayal to the part and sang the music with vocal impressiveness. He was surrounded by a fine cast, including Frances Alda, always a sweet voiced Marguerite; Gigli, whose beautiful singing was much enjoyed; Kathleen Howard, as Marta, and Frances Peralta, a handsome and rich voiced Elena. Tullio Serafin gave the score a spirited reading.

LA JUIVE, DECEMBER 12

It was truly a Martinelli night at the Metropolitan on Friday, December 12. *La Juive* was presented and from beginning to end the popularity of the tenor swept all else before it. As the old Jew, Eleazar, he was superbly made up to look the part and his acting, as well as his singing, was excellent. In the last act he actually "stopped the show" and the thunderous applause and "bravos" after his great aria prevented Conductor Hasselmans from continuing for a considerably long time.

Florence Easton was the Rachel, and her reception, too, was of an unusual sort. Rothier, as the Cardinal, was the Rothier of old, whose voice is as big as himself and whose singing and acting are always a notable feature in this opera. Charlotte Ryan was an excellent Princess, and Errolle shared in the honors of the evening as the lover, Leopold. Others in the splendid cast were Gabor as Rugiero D'Angelo as Albert and Wolfe as the Herald and Major-Domo.

TANNHAUSER, DECEMBER 13 (MATINEE)

A sudden attack of acute indigestion rendered Clarence Whitehill hors de combat at six o'clock Saturday afternoon so there was a scramble at the Metropolitan until Gustav Schuetzendorf was located and, on notice so short that he had no time even to read through the score, he acquitted himself excellently in the role of Wolfram, which he had not sung for three years. Florence Easton was the Elisabeth, a role which particularly suits her style and temperament and in which she is at her best; Rudolph Laubenthal was the Tannhäuser, in excellent voice and singing with surety, freedom and splendid vigor; Frances Peralta was an attractive looking and sounding Venus, and Paul Bender a dignified and impressive Landgraf Hermann. The other parts were capably taken care of by George Meader, Carl Schlegel, Max Bloch, William Gustafson, and Raymonde Delaunois. Bodanzky conducted.

CAVALLERIA RUSTICANA AND PAGLIACCI, DECEMBER 13

On Saturday afternoon the double bill was offered for the first time this season before a capacity house. In *Cavalleria*, Rosa Ponselle and Armand Tokatyan, both in excellent voice, gave creditable performances as Santuzza and Turiddu respectively, and Millo Picco was a familiar Alfio and Marion Telva a Lola of rich voice.

In *Pagliacci*, Bori was a captivating and sweet voiced Nedda, while Fleta scored as Canio, receiving warm applause after the "Sob" aria. Danise re-appeared as Tonio, singing the prologue superbly. Messrs. Altglass and Tibbett sang Beppo and Silvio, respectively, in a manner much to their credit. The operas had new scenery and there was much action and good singing on the part of the chorus. Papi conducted.

Chicago Hears Marjorie Meyer in Recital

Marjorie Meyer returned to New York after a successful recital in Chicago, to busy herself at once with plans for her second New York appearance. Her Chicago debut had introduced Chicago to a fine artist and musician. Miss Meyer was the recipient of most commendatory notices from the press, while her audience at the Fine Arts Hall was enthusiastic in expressing its approval.

Her concert at Town Hall on the evening of December 3 was an additional triumph. Miss Meyer entertained a party of friends later in the evening at the Biltmore Hotel at a delightful supper. Besides Dr. and Mrs. Willy Meyer, the parents of the young prima donna, her guests included Mrs. Eva B. Driggs, Gloria Ashford and Mrs. Celia Cheesman Cartier, and Messrs. Nicola Zan, Frederick Persson (Miss Meyer's former teacher and later her coach and accompanist), Mahlon Ashford, Dr. R. Jackson (who postponed a trip to Wisconsin to attend Miss Meyer's recital), Dr. Herbert Willy Meyer (brother of Miss Meyer) and Spencer B. Driggs. The guests were unanimous in agreeing that Miss Meyer's talent as a songstress was only rivaled by her gift for being the "perfect hostess."

Sturkow-Ryder Activities

While in New York recently, Mme. Sturkow-Ryder arranged with the J. Fischer Company for the publication of two of her compositions, *Fantasia Pastoral* and *Indian Summer-time*. She also recorded for the Ampico Company her *Waltz Bizarre* (in the whole tone scale), *Indian Summer-time*, and several classics.

On November 1, Mme. Ryder played her *Fantasia Pastoral* for the Cameo Salon. Other engagements for November included: November 3, Lima, Ohio; 4, Bryan, Ohio; 5, Fort Wayne, Ind.; 6, Toledo, Ohio; 7, Monroe, Mich.; 8, Pontiac, Mich. All were under the management of A. M. Kendall.

Alma Beck's Busy Sunday

On Sunday, December 7, Alma Beck, contralto, had a busy day, as follows: At 10 A. M. she sang at St. Jean le Baptiste; 11 A. M., at the Marble Collegiate Church; 3:30 P. M., at the first formal concert of the Matinee Musicale at the Hotel Ambassador; 5 P. M., at an informal tea and musicale for the opening of the new home of the MacDowell Club, and at 8 P. M., at the evening services of the Marble Collegiate Church.

Julia Valda's New Paris Studio

Julia Valda has recently taken a studio at 11 rue Bertheaux-Dumas, Neuilly, Paris. Mme. Valda reports that she has a large class of pupils, who will be most comfortably accommodated at the new studio.

"Hutcheson Enchants"

—Buffalo Courier



In Buffalo with Detroit Symphony
(Gabrilowitsch Conducting)
December 2, 1924

Intense interest was felt in the appearance of Ernest Hutcheson. This famous artist eclipsed all his former successes here in his playing of the MacDowell Concerto in D minor. With his phenomenal technical equipment and lightning velocity of fingers he does not allow his dazzling virtuosity to eliminate color and delicacy in lyric passages.—*Mary Swan in Buffalo Courier*.

Mr. Hutcheson played brilliantly, with the effortlessness and musicianly style which always characterizes his work, and which completely won his audience. He was recalled again and again.—*Mary Gail Clark in Buffalo Evening Times*.

Needless to say, Mr. Hutcheson played the Concerto flawlessly as to execution, with a tone ever musical, and with technical perfection which made for admirable clarity and beautiful passage-work.—*Dr. Edward Durney in Buffalo Evening News*.

His octaves and runs are of a singular, almost luminous clarity; his tone-color shimmers, his sense of proportion and his artistic conception beyond criticism. It was difficult to decide which to admire most—the poetic beauty of the first movement, the captivating, sparkling staccato of the second, or the scintillating brilliance of the last. The pianist was recalled six times.—*Mary M. Howard in Buffalo Morning Express*.

Management: LOUDON CHARLTON
Carnegie Hall New York

Duo-Art Rolls Steinway Piano



CLARICE BALAS

PIANIST

Management: FANNY BALAS
BALAS STUDIOS
3057 West 14th St., Cleveland, Ohio

BERLIN OVER-SUPPLIED WITH ITALIAN OPERA

Mascagni Angry Over Aida—Mozart at the National—Parsifal Given—A Glorious Fledermaus—Symphonies—A Pathétique Specialist—American Artists Please—Leginska's Success—and Gieseeking

Berlin, November 21.—At the Staatsoper have been four guest performances of entire Italian operatic stagione. Rossini's Barber of Seville was given twice, La Traviata and Rigoletto once each. It is always interesting and instructive to hear Italian opera sung in the original Italian text by Italian singers. These Italian operas, however well performed in German or English translation, always lose considerably because the Italian text is not only best adapted to singing, but also because the translated text must always be deficient in tempo and directness, compared with the natural swiftness of the Italian language. Thus it was a rare pleasure to hear the secco recitatives of the Barber rendered with a virtuosity and a good humor unattainable in German. The peculiar style of Italian opera buffa rests to a considerable extent in the inimitable rapid Italian recitative, which is half sung, half spoken. A splendid ensemble was the outstanding excellence of the Italian guests. As regards their vocal art they also deserve considerable credit, though there was no star of first magnitude among them. The principal interest was divided between Riccardo Stracciari and Mercedes Capisir. Stracciari's baritone is a noble voice, full of culture and flexibility of sound and of expression. In volume, power and brilliancy, however, he is surpassed by some of the world-renowned Italian singers. Signora Capisir has a most remarkable skill of coloratura. She does some brilliant things in extremely high trills and surprising and highly effective crescendo on the very top notes of the vocal ladder, beyond high C, D and E flat. But her brilliancy has the sharpness of the oboe, and the mellowness of soft flute-tones is hardly to be found in her art. Nevertheless, she is, like Stracciari, a singer and dramatic artist of unusual capacities.

The weakest one of the performances was Traviata; the most successful was Rigoletto, in which opera the cultivated tenor, Alessio de Paolis, was much remarked in his excellent personification of the Duke. The other members of the Italian troupe are decidedly inferior to Capisir, Stracciari, and de Paolis. As orchestral conductor, the Italian artists had brought with them Giacomo Armani, a surprisingly quiet and unaffected musician, decidedly lacking in that fiery temperament which is so often erroneously attributed to all Italian artists.

MASCAGNI ANGRY.

The eventful and exciting experiences of Mascagni in Berlin have found a rather discordant epilogue. Mascagni, it is true, was disappointed in Berlin by the fault of his Vienna impresarios, who had prepared the Aida performances in Berlin entirely insufficiently. But nevertheless he was the recipient of many honors on various occasions, in an attempt to console him for his misfortune and to show him the esteem in which he was held here. However, it seems that his ambition was deeply wounded, and in the Italian newspaper *Il Secolo* an interview with Mascagni was published in which the angry maestro gave vent to his excitement in violent words, especially attacking the Berlin opera and its director, Max von Schillings. Herr von Schillings defends himself in public against the altogether unjust attacks of Mascagni, and in order to strengthen his statements he publishes a letter written to him by the prominent members of Mascagni's company, Zenatello and his wife, Maria Gay-Zenatello, who in indignant words repudiate Mascagni's attacks.

MOZART AT THE NATIONAL.

At the National Opera, Mozart's *Così Fan Tutte* has been brought out, newly studied after a considerable lapse of time. Georg Bzell, the able young Kapellmeister, found occasion here to show his musicianship, his love for Mozart and the great culture of his art. The orchestra played delightfully under his direction. The principal parts were rendered by Zenaide Jurjevskaja, Elfriede Marherr-Wagner, Max Spielcker, Jaro Dworsky, Arthur Fleischer, with a great deal of intelligence, good humor and that peculiar Mozartean gracefulness. If the singing also had been of equal ease, flexibility, softness and beauty of tone, the performance would have been perfect. Where, however, can one hear Mozart sung perfectly at present?

PARSIFAL GIVEN.

The Deutsches Opernhaus, in spite of its financial difficulties, is busy at work. A series of very remarkable Parsifal performances demands attention and critical approval. Paul Breisach, formerly in Mannheim, little known as yet as a conductor, has, since the departure of Leo Blech, found a chance of showing his remarkable capacities. The excellent Parsifal performance does honor to his artistic will and power. Wilhelm Rode, from Munich, is an Amfortas of first rank, as powerful an actor as he is a singer, initiated into all the mysteries of the genuine Wagnerian

style. Emanuel List from Vienna (and New York) as Gurnemanz, the happy possessor of one of the most beautiful bass voices to be heard on the German stage, is still lacking the artistic maturity of Rode. Adolf Lussmann's Parsifal was good, if not exceptional. Bella Fortner-Halberthos, otherwise highly esteemed, was less happy this time in her rendering of the part of Kundry.

A GLORIOUS FLEDERMAUS.

From Parsifal, the Weibefestspiel, there is a big jump to Johann Strauss' classical operetta, *Die Fledermaus*. Still, this masterpiece of joyful music, this unsurpassed Viennese musical comedy, has the full weight of a genuine work of art. Especially so when acted and sung by an incomparable galaxy of artists, as happened at the Metropole Theater, on a Sunday morning, in a performance for benevolent purpose given by the Berlin Berliner Presse (Berlin Press Union). Bruno Walter conducted, accomplishing marvels with the little house orchestra. Fritz Massary, the queen of operetta singers; Leo Slezak, the celebrated tenor; Mme. Artot de Padilla; Max Pallenberg, the greatest comic actor of the German stage; Theodore Scheidl and Emmie Bettendorf, both distinguished members of the Berlin Staatsoper, and a few other singers of prominence, formed a cast the like of which has not been experienced yet. It was a tremendous success, of course.

SYMPHONIES.

There has been an abundance of symphony concerts. At the fourth Philharmonic concert, Furtwängler conducted for the first time in Berlin Walter Braunfels' new sym-

RHYS MORGAN

The WELSH TENOR

"Sings well in any language."—Edward C. Moore, *Chicago Tribune*.

Mehlin Piano Used

Management: ROGER de BRUYN
1540 Broadway, New York
Dr. J. O. Howells, Associate

The WELSH TENOR

RHYS MORGAN

phonic variations on themes taken from Mozart's *Don Giovanni*. Several years ago Braunfels had brought out a similar set of symphonic variations on a theme by Berlioz. Evidently he is trying to lead the art of variation to a new development beyond Max Reger, the last specialist of this art. No doubt Braunfels is a musician of considerable versatility, a solid master of his art. No doubt, also, that these variations are full of clever things, interesting symphonic combinations. But there is just a little doubt that his new set of variations is only half a masterpiece, wearing out, as it does, the patience of the listener by its excessive length to which the contents are not in proportion. Braunfels, in a certain way related to Pfitzner, stands midway between Strauss, Reger and the modern school. Maria Ivogun sang Handel and Mozart arias with the inimitable charm peculiar to her graceful and agile art. As the last number of the program, Furtwängler conducted Tchaikovsky's *Pathétique* Symphony with as much brilliancy, outburst of passion and approach to Slavic melancholy as is possible for a musician of thoroughly German blood. It was an extremely effective performance.

A PATHETIQUE SPECIALIST.

The night before, the same Tchaikovsky symphony had been conducted by Issay Dobrowen. He handles this symphony as perhaps nobody else, as far as I am aware, is able to do at present. He makes of it a drama of intense passion, a tragedy of intense sadness, something absolutely Russian in its inconceivable barbaric wildness. A virtuoso

of conducting, at the same time a fascinating actor and a musician of glowing temperament, whether his eccentric and altogether extraordinary art of conducting will stand the test of great music other than Russian remains to be seen. In this specialty, however, Dobrowen has no rival to fear. The Russian soul is alive in him; nobody is able to interpret Boris Godunoff with greater power and truth. Glinka and Moussorgsky were also on the program of Dobrowen's concert. Pauline Dobert, a Russian contralto with an excellent artistic reputation, assisted in the solo numbers.

Bruno Walter, an altogether different type of conductor, is the exponent of intellectual culture and well balanced art. At his last concert he was a persuasive advocate for a rarely played composition of E. N. von Reznicek—the so-called *Chamisso* variations. Quaint humor, irony, clever symphonic workmanship distinguished this interesting and valuable score, which illustrates a tragic-comic poem by Chamisso, ironizing the unavoidable and unalterable banality of every-day life. Georg Bertram, the pianist, played Mozart's rarely heard concerto in B with much technical finish and fine musicianship. Schumann and Berlioz compositions completed the performance.

The former Bluthner orchestra has acquired in Peter Raabe, formerly of Weimar and Aachen, a new conductor for its series of special concerts. He is a serious artist of intellectual power, but not a fascinating nor elegant conductor. At his last concert he brought out a new *sinfonietta* by Paul Kletzki, a young composer who is just commencing his public career in the concert halls—a talented young man, who has already acquired a considerable mastery of his art. His style is rather more related to Richard Strauss and Reger than to the modernists.

AMERICAN ARTISTS.

A number of American artists have concertized in Berlin. Rudolf Polk has been held in high esteem here for several years past. He is a violinist whom one always likes to hear on account of his finished and elegant playing, his cultivated taste and musicianly attitude. To a program of standard pieces he had added a set of interesting variations on a Mozart theme by Rosario Scalero. Waldemar Liachowsky, well known to many American soloists as a reliable and excellent accompanist, assisted at the piano. Jacques Jolas, from New York, who played for the first time in Berlin, had a flattering and well deserved success. In a program half classical, half modern, ranging from Bach and Mozart to Scriabin and Ravel, he showed a remarkable versatility, skillful fingers, an active intelligence and the power of interesting the listeners.

LEONORA CORTEZ A GENUINE SUCCESS.

Leonora Cortez, from Philadelphia, whose debut several weeks ago had been so extraordinarily successful, gave her third and last concert, playing with the Philharmonic Orchestra. The program consisted of Mozart's C minor concerto and Saint-Saëns' fourth concerto. With these two compositions Miss Cortez had made a good choice, because their emotional atmosphere coincides with what she is at present able to render best. Mozart was played with absolute clearness, that peculiar grace and purity, that natural freshness and lack of affectation which distinguish the art of this young American pianist. In the Saint-Saëns concerto her brilliant playing was heard to the best advantage.

LEGINSKA.

Ethel Leginska's two concerts aroused uncommon interest. The gifted artist claims artistic excellence in three different fields—in piano-playing, composition, and conducting. There is no doubt that in every one of these capacities she has something of weight to communicate. But the value and the nature of her individuality consists in the sum total of these efforts, and it would be unjust to judge her by separating these different artistic effusions and to weigh them singly. It would be easy to maintain that there are greater pianists, greater conductors, greater composers than Ethel Leginska. Nevertheless, taking all in all, she is to be ranked highly and may justly claim a place of her own. She conducted Weber, Beethoven and Wagner with an authority, a manual skill and a control of mind which are not all womanly in the accepted sense of the word. As a composer she is inclined towards the French impressionistic manner. This style she handles effectively, and as in some of her little piano pieces occasionally there is decidedly more genuine music than is generally found in even skillful imitations of a pronounced modern type.

Angelica Morales, a very young girl, almost a child yet, somewhere from Central or South America, made a very encouraging debut in a concert with the Philharmonic Orchestra. In concertos by Mozart, Sauer and Liszt, she showed excellent training and great natural abilities. She promises to become a player of high rank.

GIESEKING.

Walter Gieseeking is one of the very few modern pianists whose playing is thoroughly individual, the outcome of infallible pianistic skill, thorough musicianship, and, lastly, that rare and precious power of making the piano sound

GRADOVA

FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

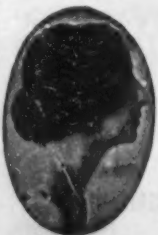
THE AMBASSADOR—NEW YORK

February 23, 1923.

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.



GALLI-CURCI

Phone Endicott 0139

74 RIVERSIDE DRIVE, NEW YORK CITY

differently from anybody else and of producing the most fascinating, charming and exciting sound-impressions—in fact a great artist, though not equally great in all styles. But in rendering of modern music he is leading, and has hardly a rival to fear. His last program—Reger's variations on a theme of Bach, Busoni's third and fourth sonatas, Debussy pieces and Scriabin's fifth sonata—was exquisite art, and a rare esthetic pleasure.

Dr. HUGO LEICHTENTRITT.

FOREIGN NEWS IN BRIEF

LIVERPOOL

Liverpool, November 10.—There is an unwritten law that the Liverpool musical season should be inaugurated by the opening concert of the Philharmonic Society (now in its eighty-sixth season), which function was duly recorded October 21, Sir Landon Ronald being in charge of the orchestra. As a mark of respect to the memory of the late Charles Villiers Stanford, the first portion of the program was devoted to a selection from his works.

Joseph Holbrooke recently gave a lecture-recital under the management of John Tobin, an enterprising local man whose methods are breaking new ground in Liverpool. Holbrooke has written a book on Contemporary Musicians, and on the evening in question he quoted sufficient to justify the impression that some plain speaking may be expected.

The Crane Wednesday matinees are now in full swing, the standard of talent engaged being always first-class. Pianistically this feature has been illustrated by Stephen Wearing, Frank Bertrand, Jessie Bristol and Audrey Smith, the latter a thirteen-year-old prodigy. The McCullagh Ladies' String Quartet has also been a much appreciated factor.

For nearly a quarter of a century the Church Choir Association has been unable to obtain an ecclesiastical building large enough to accommodate its combined forces, but, since the opening of the Cathedral, this disability has been removed, and on October 17 the first festival to be held there took place under the most favorable circumstances. Twenty-three churches were represented; H. A. Branscombe conducted, and H. Goss Custard was at the organ.

Rushworth & Dreaper have entered upon their third season of lecture-concerts for the rising generation, and have ventured to invite the presence of the latter's seniors by repeating the afternoon program. The musical items are rendered by an orchestra of forty under the direction of Gordon Stutely, and the experiment will be watched with sympathetic curiosity.

The local center of the British Music Society opened a brisk campaign with a recital by Frederick Dawson, an able pianist, and under the auspices of the Contemporary Music Circle (a section of the B. M. S.), a number of new works by Dr. George Dyson, Ivor Gurney, Felix White and W. T. Walton, published under the Carnegie Trust, have been successfully presented.

W. J. BOWDEN.

ROME

Rome, November 20.—A short fall season here opened the middle of November at the Teatro Costanzi, of which Emma Carelli is still director, with Wolff-Ferrari's *Le Donne Curiose*, followed by Butterfly with Nobuko Hara in the principal role. She cannot, however, be compared either as singer or actress to Tamaki Miura. Piero Fabbri is the musical director of the company.

The Teatro Quirino opened its season with Massenet's

Manon, with Susanna Baldi-Velti in the leading part and Polverosi as Des Grieux. La Bohème, with Ofelia Parisini as Mimì, Paul as Rodolfo and Fabbri as Marcel, came next, and then Lucia with Elda di Veroli in the title role. The performances were under the capable hand of Maestro Aldo Canepa, who did well despite the fact that there were not sufficient rehearsals. Mascagni's rarely seen light opera, *Le Maschere*, was revived, and suffered also from lack of rehearsals. Lodoletta is being prepared more carefully.

NO NEW OPERA HOUSE

The thirty million lire which were to have been raised to build a new opera house are destined, it seems, to more useful purposes. As the press reasonably stated, nobody felt the necessity of a new lyric theater now. These funds—at least, those which had already been raised—were partly destined for improvements in the Costanzi Theater.

DOLLY PATTISON.

OPERATIC ACTIVITIES IN ROME.

Rome, November 20.—The big Carnival lentes season of 1924-1925 at the Costanzi will begin on December 22 with a performance of *Die Meistersinger* under the baton of Eduardo Vitale. *Die Walküre*, *Aida* and *Tosca* are to follow. *Trovatore* is to be revived and some special performances of *Traviata* are also announced. Among the novelties are Zandonai's *Cavaliere di Ekebu* and *Madama Oretta* (Riccielli), besides two others not yet announced.

D. P.

DETAILS OF NAPLES OPERA SEASON.

Rome, November 20.—The Carnival Season at Naples will open on December 21 with Tannhauser, under the direction of Gino Marinuzzi in a new edition for Italy, including the famous bacchanale in the first act, which has always been previously omitted. Giordano's new opera, *La Cena delle Beffe*, will be performed immediately after the Scala premiere; Marinuzzi's *Jacquerie*, and Strauss' *Rosenkavalier* will follow, while novelties to be performed include *Casinali* (Farms) by Lizetti, and *Fiordi Spino* by Luighi, both operas having been prize winners at the national concours. Falstaff, *Africana*, *Aida*, *Norma*, *Sonnambula*, *Rigoletto*, *Tosca*, *Fedora*, are also to be given. Leo Delibes' *Silvia*, still new for Naples, has been chosen as the ballet.

D. P.

SPAIN

Madrid, November 26.—La Madonna del Maye, a new opera by the young Spanish composer, Mereno Torroba, will be performed for the first time this winter in the Royal Opera House, Madrid. *Habanera*, an orchestral work by the French composer, Louis Aubert, was played for the first time in Madrid by the Philharmonic Orchestra under the direction of Perez Casas. In spite of the fine performance the work was received rather coolly. *Espanoles* (Spanish miniatures), a new string quartet suite by Edgar Istel, the

MUSICAL COURIER's Madrid correspondent, will be performed for the first time by the Spanish quartet, *Iberia* (first violin, Rafael Martine), in Madrid in January.

E. I.

WELLESZ'S NEW OPERA A DEPARTURE

Vienna, November 17.—Egon Wellesz, Viennese composer, whose ballet, *Die Nächtlichen*, will have its premiere at the Berlin Staatsoper on November 26, has finished a new opera which is a new experiment. The two principal figures are purely mimic parts, while the chorus is employed, in the fashion of the old Greek tragedies, to lend words to the moods and thoughts of the mute persons. The opera, in one act, is based on an old Indian drama modernized by Eduard Stucken, and the scene is Mexico, prior to the discovery of America through Columbus. Dances of the Indian ritual occupy a broad space in the opera, which will have its premiere, probably next season, at Mannheim.

P. B.

EMIL SAUER HAS RARE JUBILEE

Vienna, November 20.—Emil Sauer, celebrated pianist, was the recipient of great ovations and honors at the Grosser Musikvereinsaal

last night on the occasion of what was his seventy-fifth Vienna recital—not including his numberless local appearances as soloist in orchestral concerts.

P. B.

ELIZABETH DUNCAN TO OPEN SCHOOL AT VIENNA
Vienna, November 26.—Elizabeth Duncan, sister of Isadora, is at present sojourning in Vienna preparatory to the opening of a school for rhythmical culture in the Austrian capital. Miss Duncan is negotiating with the government for a lease on Castle Schwarzenau, formerly owned by the Imperial family, where she hopes to establish her school.

P. B.

BRITISH TENOR IN LAW SUIT.

London, November 25.—The Performing Rights Society is suing John Coates, one of our best known and most respected tenors, for the performance of songs of which they hold the performing rights, without their permission. Mr. Coates, who gives a number of recitals during the season, has been singing songs for years without reference or payment to the society, and stated that when publishers send him professional copies of their publications he regarded it as an invitation to sing them and so get for them as much

publicity as possible. This attitude and opinion was endorsed by Madame Kirkby Lunn, Plunket Greene, Topliss Green, and other well known British singers. The society emphasized the fact

that the action was directed against the principal and not the individual, and that Mr. Coates was being sued in his capacity as concert promoter. The hearing has been adjourned.

G. C.

Simonds Appears as Pianist and Composer

Bruce Simonds gave a program of Bach, Beethoven, Schumann and other composer's works in New Haven, Conn., recently before a large and enthusiastic audience. The critics praised him highly for his art, the *Journal-Courier* stating: "It was an admirable program which Mr. Simonds presented, interest centering in the Beethoven sonata, the Kreisleriana of Schumann and the composition of Mr. Simonds with the modest title *Bobolinks*." The Bach prelude to the second English suite was played with insight and conviction, coupled with crystalline clarity. It was played as Bach should be, with something besides counterpoint apparent. The public performance of Beethoven's great sonata in E major marks an epoch in the music history of New Haven. A famous commentator calls it "document of pure masterdom of technic, intellect and soul." All these are qualities absolutely essential to a perfect interpretation, and each developed in a superlative degree. *Bobolinks* revealed Mr. Simonds in the light of a composer. It is brilliant, abounding in crisp staccato chords and arpeggios, with a second movement containing a charming melody made impressive by a sustained legato. Its programmatic quality quite held its own with *Si Oiseau J'étais*, by Henselt, of the Liszt transcription of Hark! Hark, the Lark! by Henselt, and won emphatic approval from the audience which demanded its repetition. The piece will appeal strongly to the music-cognoscenti."

Oliver Stewart at Vanderbilt Hotel Concert

The Sunday evening concert, November 23, at the Vanderbilt Hotel offered two soloists—Helena Marsh, contralto, and Oliver Stewart, tenor. Mr. Stewart was enjoyed in two groups of solos as well as in two duets with Miss Marsh.

A Christmas Gift



Chaliapin



Patti



Maurel



Lehmann



Melba

THE SECRETS OF SVENGALI BY J. H. DUVAL

On Singing
Singers
Teachers
Critics

"Don't pass it over, singers. It's written for you—to help you."—N. Y. Tribune.

"The book is the most interesting, the most fluently written, the easiest to read and enjoy of any instruction book in music I have ever seen."—T. Scott Bruhman, F.A.G.O., in the American Organist.

Two Dollars at all Music Dealers and Booksellers

JAMES T. WHITE & CO., Publishers

NEW YORK

CHICAGO CRITICS FIND SUNDAY THE BUSIEST DAY OF THE WEEK

The Sabbath the Most Popular Day for Giving Concerts—Many Well Known Artists Are Heard—Van Gordon Sings With Haydn Choral Society—Rosenthal Master Classes Postponed to February—Symphony Orchestra Plays Beethoven—Conservatory and Studio Notes

Chicago, December 13.—It is remarkable how the critics in Chicago, without assistants, are able to cover all the concerts on Sunday. There were many important ones last Sabbath—one four miles away from the downtown concert halls, at the Arcadia, where John Charles Thomas closed most successfully the Uptown Civic Concert series for the season, and there was another a mile and one-half out of the loop, at Medinah Temple, where the Chicago Singverein gave a concert with Claire Dux, Lillian Rehberg and Dr. Wilhelm Middelschulte as soloists. At the Auditorium the Barber of Seville was given while all these concerts were taking place, plus the one of Helen Stanley, who sang at the Studebaker; Kochanski, who attracted a very big house at his recital at Orchestra Hall, and the Flonzaley Quartet, which played at the Playhouse. Three reporters on this paper divided the assignments and had difficulty in covering all those affairs.

HELEN STANLEY.

Helen Stanley, well remembered here for her many appearances with the Chicago Opera, gave a song recital at the Studebaker before an elite audience which showed its enthusiasm by asking many additions to a short but well arranged program. She sings American, English, German, French, Spanish and Russian songs superbly, and her gifts as an interpreter being on par of excellence with the beauty of her voice, she was found at her best in each group comprising her program. It is to be hoped that Miss Stanley will not wait another season before coming back to Chicago. The recital was under the Direction of F. Wight Neumann. Elmer Zoller officiated as accompanist.

PAUL KOCHANSKI AT ORCHESTRA HALL.

Paul Kochanski's violin recital was attended by an audience that practically filled Orchestra Hall. Kochanski is one of the most satisfying violinists now before the public and that this opinion was shared by those at the recital was evinced by the outbursts of applause after each number and

the asking for encores at the conclusion of each group. Two numbers new to Americans were inscribed on the program—Suite Populaire Espagnole, by De Falle, and Ravel's Tzigane. Both numbers deserve complete analysis, which will be given them most likely when played by Kochanski at his New York recital scheduled for next week. He played the novelties with the same mastery as all the other numbers. The dexterity of his left hand and the agility of his bow arm were manifested especially in the Ravel number, and under his fleet fingers the many difficulties contained in this new work seemed completely obliterated. A very fine recital, presaging many returns! Gregory Ashman was at the piano.

JOHN CHARLES THOMAS.

Harrison & Harshbarger's Uptown Civic Concert Series came to a happy close also on Sunday afternoon, December 7, with a concert given by the Little Symphony of Chicago and John Charles Thomas. The baritone was heard in his first aria, Erie Tu, from The Masked Ball, in which he was well supported by the orchestra. In glorious form, he won the loud approbation of his listeners who insisted on an additional number, and after his second group six encores had to be given. His final selection was the aria, Vision Fugitive, from Massenet's Herodiade. Lester Hodges acted as accompanist for the singer in his second group.

FLONZALEY QUARTET.

The Flonzaley Quartet interested a large gathering at the Playhouse in a program that comprised Beethoven's Quartet in B flat major, one movement from Gustav Doret's quartet in A major (yet in manuscript) and Schubert's in D minor. The Flonzaley Quartet again played as only the Flonzaleys can play, and that means perfection.

A BENEFIT CONCERT.

The Chicago Singverein Charity concert at Medinah Temple, Sunday afternoon, December 7, resulted well both for public and the beneficiary, the German (Aid) Society of Chicago. A large, responsive audience encored every number delivered by this effective chorus of 250 mixed voices and assistants, conducted by the veteran William Peopler, who was in happy mood.

Aside from choral numbers, Dr. Wilhelm Middelschulte presided at the organ, doing both solo and obligato work effectively. The chorus, Ode: Das Hohelied der deutschen Kunst, was beautifully delivered, with the composer, Louis Victor Saar, at the piano. The bright and particular star of the occasion was the distinguished operatic singer, Claire Dux, who was in splendid voice and fettle, making seventeen appearances with encores. Miss Dux appeared to enjoy her success as well as her audience, whose enthusiasm was boundless. In short, she was a sensation. Lillian Rehberg, cellist, delivered her numbers with big tone and with a splendid technic. She was apparently much enjoyed.

TREVISAN IN HIS OWN STUDIO

Vittorio Trevisan, of the Chicago Opera, is now teaching a large class of students in his own studio in the Auditorium Building. Mr. Trevisan has informed this office that he has no associates or assistants, and anyone advertising himself as such is doing so without Mr. Trevisan's permission or knowledge.

ROSENTHAL MASTER CLASSES POSTPONED TO FEBRUARY 9 Because of many concert engagements, Moriz Rosenthal has been obliged to postpone his master classes at the Gunn School, 1254 Lake Shore Drive, until the week of February 9. Enrollment for these classes continues to grow and

they promise to be among the most interesting events that have taken place recently in the piano playing world. Listeners may attend the private one-half hour lessons as well as the one and one-half hour class lessons at which six students play.

The final contest for the Louis Eckstein scholarship, therefore, has been postponed from January 12 to Sunday, February 8.

KINSOLVING MUSICAL MORNINGS

Really Chicago owes a debt of gratitude to Rachel Busey Kinsolving, as season after season she introduces artists of real worth that would perhaps otherwise visit this country without stepping into our midst. One of these, Renée Chemet, distinguished violinist of whom so much has been written, made her first bow here in the Crystal Ballroom of the Blackstone as one of the soloists of the third Kinsolving Musical Morning on December 9. The other artist was Reinald Werrenrath, the popular baritone. Renée Chemet belongs to that category of violinists that well deserve to be called brainy, and that intelligence was revealed in her interpretation of the numbers on her program and in her many added contributions. A violinist of her caliber need not be praised for her impeccable technic nor for the bigness and beauty of the tone she draws from her instrument, but all those virtues were so well established that the public reacted to her and gave her a reception such as has seldom been duplicated at these select morning musicales. A recital in the near future is advised.

Werrenrath's appearances here during each season are frequent, and that frequency is the best proof of his hold on the musical public. He was in excellent form and won his usual big success.

EDNA RICHLSON SOLLITT AT KIMBALL HALL

A select and enthusiastic audience was encountered at Kimball Hall on Tuesday evening, December 9, when Edna Richolson Sollitt, pianist, was the soloist with the Little Symphony of Chicago. Mrs. Sollitt had chosen the Chopin concerto in F minor and her selection was wise, as she is known as an excellent Chopin interpreter. A very fine musician, this gifted woman is also a very fine pianist. She plays with great refinement and with delicacy of touch, even though she has strong fingers that in dynamic passages prove their virility by bringing out of the piano, without pounding, big tone as colorful as that produced in pianissimos. Her clean-cut technic was again in evidence; likewise her style in interpreting Chopin as he should be interpreted, with every nuance brought out with fine effect. Mrs. Sollitt has been called an aristocrat of the piano, and that appellation never was more justified. Her playing has nobility and her own dignity adds materially in explaining the big hold she has on the public. Her emphatic success was richly deserved and her appearances here should be more numerous in the future.

The Little Symphony, under the direction of its conductor, George Dasch, performed well for the soloist and played its selections also in a most satisfactory manner. A very enjoyable evening!

MARK OSTER'S STUDENT RECITAL

The following advanced pupils of Mark Oster were heard in recital December 10, in suite 725, Kimball Hall, each singing two numbers: Fae Jacobsen, Ewald Winter, Sylvia Kepner, Fitz-Henry Field, Mary Krakowski, Edgar Rice, Ava Sprague and Wallace Dailey. All displayed voices of good quality and decided evidence of good tuition. The Misses Jacobsen, Kepner, Krakowski and Mr. Rice are entitled to special mention. Elva Smolk-Sprague was at the piano. The large audience present responded enthusiastically.

THE ARTISTS' CONCERTS

The first of three concerts to be given under the auspices of Phi Mu Alpha Sinfonia, Rho Chapter, was held at Lyon & Healy Hall, December 5, before a large and enthusiastic audience. Of those renditions heard by the writer, only the kindest words should be uttered for the artistry of all participating. The second concert will be held on January 27.

MINA HAGER IN CONCERT

A fine program of songs was beautifully given in the Florentine Room of the Congress Hotel on December 11 by Mina Hager, Chicago contralto. Miss Hager won well deserved success at the hands of a large gathering of friends and admirers.

BUSH CONSERVATORY BULLETINS

A number of pupils from foreign countries who are now studying at Bush Conservatory were guests of the Chicago Association of Commerce at a banquet given at the Hotel LaSalle last week for foreign-born students in Chicago. Last season pupils from twenty-one foreign countries were registered at Bush Conservatory.

HAYDN CHORAL SOCIETY AND CYRENA VAN GORDON

With the assistance of Cyrena Van Gordon, of the Chicago Civic Opera, and Linda Sool, violinist, the Haydn Choral Society gave a concert under the direction of Haydn Owens, conductor, for the benefit of the Chicago Junior School at Orchestra Hall, December 12. In part songs and choruses by American composers the Haydn Choral Society accomplished some of its best singing and gave evidence of diligent training and rehearsing under its efficient leader, Haydn Owens. Mr. Owens knows choral

GEORGIA KOBER

President and Leading Piano Teacher
SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, Ill.

BELLE GORSKY SA

Soprano Russian Conservatory and Chicago Philharmonic Conservatory
KIMBALL HALL BLDG. Res. Phone Belmont 2559

BENDITZKY

PIANIST - ACCOMPANIST
900-4 Lyon & Healy Bldg., Chicago
Residence Studio: 631 Stratford Place Phone: Well. 6837

MUHLMANN SCHOOL of OPERA

Voice placing, coaching
1254 Lake Shore Drive Chicago

FRANCESCO DADDI
Of Chicago Opera Association
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR
BEGINNERS—COACHING FOR OPERA AND RECITALS
150 Fine Arts Building, Chicago, Ill. Harrison 8758



Bush Conservatory
CHICAGO

Kenneth M. Bradley President
Edgar A. Nelson Vice-President

has absorbed the faculty
and equipment of the

Lyceum Arts Conservatory

and presents the
Largest and most distinguished faculty of any
American school of

**Music, Acting, Expression,
Dancing and Languages**

The only Conservatory in Chicago maintaining extensive
student dormitories

Write for free catalog and recital programs, stating course
of study in which you are interested to

M. C. SCHWENKER, Secretary

839 North Dearborn Street Chicago, Ill.

HERMAN DEVRIES

VOCAL TEACHER

MRS. HERMAN DEVRIES, Associate Vocal Instructor

Studios: 528 Fine Arts Building. Residence Address: Congress Hotel, Chicago, Ill.

ALEXANDER RAAB

Pianist

CHICAGO MUSICAL COLLEGE

CHICAGO MUSICAL COLLEGE

Aronson

MAURICE Pianist
Pedagog VERA-KAPLUN Concert
Pianist

WYRICK

Management: Wyrick Concert Bureau, 600-4 Lyon & Healy Bldg., Chicago
Accompanist, ALBERT HEILMAN Gennett Records

MORIZ ROSENTHAL

Will Hold Master Classes
the Week of February 9 at

**The Glenn Dillard Gunn School
of Music and Dramatic Art, Inc.**

1254 Lake Shore Drive, Chicago

For detailed information address the Registrar

VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION

Vocal Studios:

74 Auditorium Bldg. Phone Wabash 4109

GIOVANNI GENNARO Tenor

VOCAL TEACHER—COACHING FOR OPERA—RECITALS
VOICE PLACEMENT A SPECIALTY
GENNARO SCHOOL OF BEL CANTO AND FINE ARTS
1636 New Kimball Bldg., Chicago Wabash 6666

P. MARINUS PAULSEN

Conductor Indianapolis Symphony Orchestra

Violin and Composition SHERWOOD MUSIC SCHOOL, Chicago

BEDUSCHI

Formerly Leading Tenor in Foremost Theaters of the world
Voice Placing, Italian Method—Coaching for Opera,
Oratorio, Concert—Suite 70, Auditorium Bldg., Chicago

ISADORE L. BUCHHALTER

PIANO PEDAGOG

Studio: 915 Kimball Hall Building Chicago, Ill.

THOMAS NOBLE MacBURNIEY

Full Stage Experience VOICE

Each Week

608-609 Fine Arts Building, Chicago Phone, 9985 Wabash

EDGAR NELSON

Piano and Organ Instruction

BUSH CONSERVATORY 839 North Dearborn St., Chicago

EDOUARD

COTREUIL

Leading Basso-Baritone

CHICAGO CIVIC OPERA COMPANY

music well and knows just how it should be sung and is Capable of getting the best results out of his chorists, as was again disclosed at this concert. In choruses from Parker's Hora Novissima, Hadley's The New Earth, and Chadwick's Choruses Four and Five, and part songs by Rogers, Logan, Strickland and Saar, the Haydn Choral Society set forth spirited singing that was marked by finely colored tone, good balance and excellent rhythmic swing. Conductor and chorus were enthusiastically applauded by the large audience and compelled to add extra numbers.

Luscious tones poured forth from the throat of Cyrena Van Gordon, she of the gorgeous contralto. In the L'Abborita Rivala aria from Verdi's Aida and songs by Liszt, Gretchaninoff, Victor Herbert, Holmes, Poldowski, Scott and Rachmaninoff, she sang herself into the hearts of the listeners, who left no doubt as to their keen enjoyment. Linda Sool, who is an artist-student of the widely known violin teacher, Leon Sametini, showed herself an accomplished violinist in numbers by Mendelssohn-Anchion and Sarasate, and in the obligato in the Saar cycle. A fine concert given for a worthy cause!

SYMPHONY PROGRAM

Inasmuch as Conductor Frederick Stock is considered an authoritative interpreter of Beethoven, the eighth symphony of that master (forming the back-bone of the orchestra's program this week) received expert handling. Better playing than the Chicago Symphony put into the number would be difficult to imagine. As a novelty there was a set of four symphonic pictures called, From Finland, by Selim Palmgren, heard for the first time in Chicago on this occasion. Other than being entertaining music these four numbers add but little to the orchestra literature. Their pleasant melodies should please the "popular" concert devotees. Casella's Italia Rhapsody formed the balance of the orchestra's portion of the program. The soloist of the week came out of the orchestra's ranks, Enrico Tramonti, who gave a skillful rendition of the Widor Chorale and Variations. There will be no program during Christmas week.

AMERICAN CONSERVATORY NOTES

Edward Eigenschenk, organist, artist-student of the American Conservatory, was the winner in the final organ contest at Orchestra Hall last week. This was under the auspices of the Society of American Musicians and Chicago Symphony Orchestra, for appearance at the "Pop" concert under the direction of Frederick Stock on January 15.

PAULSEN'S ENSEMBLE CLASS HEARD

A recital given by members of the ensemble class of P. Marinus Paulsen, of the Sherwood Music School, on December 11 at the school recital hall, proved highly interesting and reflected credit upon the teacher and the school. Carl Blum and Charlotte Allen Koons played Rubinstein's violin and piano sonata. The Largo from Bach's D minor concerto for two violins was rendered by Audrey Call and Charles Zika, with Ernest Nalbach at the piano. Angela Lewis presented one movement of the Mendelssohn piano concerto, No. 1, with Ila Smith Carter at the second piano and a small string orchestra. The four movements of the Beethoven symphony, No. 5, arranged for two pianos, were divided among a number of students—Charlotte Allen Koons, Genevieve McGreevey, Ernest Nalbach and Graydon Clark played the first; Charlotte Allen Koons, Leila Lloyd Dennis, Lizabell Schermerhorn and Alma Stegner, the second, and Carrie Mae Diggs, Amy Hefner, Lewis Eash and Angela Lewis the third and fourth, with a third piano played by Miss Carter and also a small string orchestra.

JEANNETTE COX.

Lynnwood Farnam Organ Recitals Continue

Increasing attendance is noted at the Farnam Monday evening organ recitals, that of December 15 showing a good sized audience, deeply interested in the varied offerings of international composers by this brilliant organist.

On December 22 he plays works of French, English, Canadian and German composers, two special novelties being Karg-Elert's The Legend of the Mountain and Reger's Fantasia on Ein Feste Burg.

Franco-American Musical Society

The Franco-American Musical Society, whose November bulletin was reviewed recently in these columns, announces its December bulletin to appear shortly. The last was so interesting that the new one is eagerly awaited. The society further announces that it will give its seasonal concerts in January and February, and at least one lecture on modern music will take place within the same period. Programs and artists are to be announced later.

Rubinstein to Sail Soon

Erna Rubinstein will sail from Cherbourg on the Aquitania on December 24, arriving here on December 30. Her first American appearance of the season will take place on Sunday evening, January 4, with the Metropolitan Opera Orchestra.

MUSICAL COURIER

NEW YORK CONCERTS

(Continued from page 39)

and Brahms, and Pierrot's Tanzlied from Die Todte Stadt. He has a lovely voice, sings with technical and interpretative skill, and was cordially received. A later group served to increase his popularity with the audience. This group included Duparc's Le Manoir de Rosemonde, Chabrier's Balade des gros Dindons, On Erigeb Island by Osgood (charmingly done), Lone Dog by Erlebach, and Silberta's Today.

New York Philharmonic: Gabrilowitsch, Soloist

Willem Van Hoogstraten and the Philharmonic Society gave another concert of the series held at the Metropolitan Opera House. Apparently every seat in the house was occupied, as well as the boxes, and there were standees. The first number was Stravinsky's suite, L'Oiseau de Feu, more familiarly known as the Fire Bird suite. This was followed by Mozart's concerto for piano and orchestra with Ossip Gabrilowitsch as the soloist. And the third number was the familiar Dvorak Symphony No. 2 in D minor. The orchestra was heard to best advantage in the Mozart number, the lovely melody of the various movements making a splendid effect. The soloist, Ossip Gabrilowitsch, played with great beauty of tone, poise and complete understanding of the classical works for which he has long been celebrated. The orchestra and the conductor followed in perfect sympathy causing the number to be one of rare beauty. At the end of the program the audience applauded Mr. Van Hoogstraten and he was recalled many times, with the orchestra standing in appreciation for his work. This is the last time Mr. Van Hoogstraten will conduct at the Metropolitan Opera House. The audience was in a particularly happy frame of mind and most generous in its applause.

John McCormack

At the Manhattan Opera House on Sunday evening, John McCormack, with Edwin Schneider as his accompanist, gave a benefit recital for the McMahon Memorial Temporary Shelter. The great tenor was assisted by two artists—Lauri Kennedy, cellist, and Dorothy Kennedy, accompanist. The Manhattan was filled, including one of the upper tier of impossible boxes. The stage held close on to a thousand persons.

Dorothy and Lauri Kennedy opened the program with an introduction and polonaise of Chopin; they contributed a second and a third group later on in the program.

John McCormack was in unusually fine voice. For his first group he offered the Caldo Sanguine, by Scarlatti, and Bach's Let Us Remain Here in Quiet. The second group contained familiar numbers by Schubert, Schumann and Rachmaninoff, also Samuel Endicott. After much applause Mr. McCormack gave, as an encore, Brown Bird Singing, one of the loveliest ballads heard in this country during the past two years and one which Mr. McCormack is making his own. In a short time it will be "by request." After the intermission he sang Kathleen Mavourneen (by request), and an arrangement by Hughes and also an arrangement by Larchet. The last group presented a new ballad by Haydn Wood, I Looked Into Your Garden. As soon as this was heard the audience showed its liking by applauding vociferously. The number could easily have been encored. Mr. Wood has written many fine songs for the concert stage but this is the best from his pen in the last few years. The program ended with Panis Angelicus, Cesar Franck.

Mr. McCormack was assisted by George H. Gartlan at the organ, in addition to the two other artists already mentioned. As usual, there was the expected demand for additional encores, which were eight in number.

Bronislaw Huberman

Bronislaw Huberman gave his second New York recital before an audience which practically filled Carnegie Hall and which seemed to appreciate his great musicianly and violinistic qualities to the full. Beethoven's Kreutzer Sonata, with Siegfried Schultze at the piano, was rendered with perfect intonation, great beauty of tone and such phrasing and nuance as only a true musician can give. At no time did the artist overstate his case, either on the side of emotionalism or rhythmic piquancy. An equally fine performance was that of the Bach G minor Prelude and Fugue for violin alone. There are few violinists today who master the Bach idiom as Mr. Huberman does, with a technical equipment that permits of absolutely clarity and legato in the several voices and an understanding of the structure which carries the listener up to the great climaxes in active anticipation. A brilliant performance of the Mendelssohn concerto and the Faust Fantasy of Wieniawski, as well as a number of encores, completed a most delightful concert.

Ignace Hilsberg

It is not often that prize competitions bring to light so great an artist as Ignace Hilsberg, who was the only pianist who won in the Stadium auditions last summer. There can be no question of the wisdom of the judges who selected or of the like wisdom of the Stadium Concerts, Inc., under whose auspices he gave an Aeolian Hall recital on Sunday afternoon, December 14. Not that the Stadium Concerts, Inc., can be said to have discovered Hilsberg, for, since his arrival in America a year or two ago, he has played here and has gathered in many admirers in spite of the appalling competition that every new arrival in New York must now meet up with.

Hilsberg wins his way because of his massive technic and



VERA CURTIS,

well known soprano and formerly of the Metropolitan Opera, who was the first artist to introduce the song, Beloved, by Rhea Silberta and Josephine Vila, to a concert audience. Miss Curtis sang the new song, then in manuscript, with Roy Comfort's Philharmonic Orchestra at Atlantic City late in September, scoring great favor. Since then the song has been added to the repertory of many prominent artists.

the sincerity and sanity of his interpretations. He plays as if he fully enjoyed the music. One has the impression, always, that Hilsberg is presenting, not himself, but the composers whose works he plays. It is as if he were to say: "Listen—is it not beautiful," and under his touch it is beautiful. When he plays Beethoven one feels that he delights in Beethoven, and he makes of it a living thing, a thing of beauty, of warmth, as Beethoven must have conceived it, music inspired by a very human passion. That he would play the moderns in the same manner is a matter of course. These "moderns" included Bach, surprisingly alive and vivid in the Siloti edition; Rameau, edited by Godowsky; Liszt's Fantasia Quasi Sonata, Marsick's Au Crepuscule, Korngold's Die Prinzessen auf der Erbe, Albeniz' Cadiz and Tchaikowsky's Eugene Onegin—surely a varied and interesting program. He was vigorously applauded and evidently as great a public success with his audience as he was last summer at the Stadium and at his previous New York recitals.

Lennox Sings in Roanoke

Elizabeth Lennox, contralto, sang in Roanoke, Va., on Thanksgiving Day.

DE WITT DURGIN LASH

CONDUCTOR
Director the People's Church Choir of 100 Voices of Chicago
Address: The Lash Studio: 420 Fine Arts Bldg., Chicago, Ill. Phone, Wabash 9662

PALMER CHRISTIAN

ORGANIST
University of Michigan
Address: University School of Music, Ann Arbor, Mich.

GORDON CAMPBELL

Professional Accompanist
Repertoire for Vocalist and Instrumentalist
Harrison 4888 1625 Kimbel Bldg

MME. ELLA SPRAVKA

PIANIST

RECITALS ENSEMBLE

Teaching Leschetizky Method—Bush Conservatory, Chicago

Oumiroff

BARITONE
Specialist in Song

Professor at Master School, Bush Conservatory, Chicago.

EXPONENT OF BEL CANTO

Chicago Philharmonic Conservatory of Music

Alexander ZUKOWSKY
Head Violin Department

Isadore L. BUCHHALTER
Head Piano Department

9th floor, Kimball Hall Bldg.,
Chicago, Ill. Phone: Wabash 5675



THE MARY WOOD CHASE SCHOOL
OF MUSICAL ARTS

TELEPHONE
WABASH 8703

CHICAGO

410 FINE ARTS BLDG.

SEASON 1924-1925

Theory, Piano, Voice, Violin, Dramatic Art
TEACHERS' NORMAL TRAINING

Unusual opportunities for Professional Students under the personal direction of
MARY WOOD CHASE. Write for Curriculum. 410 Fine Arts Bldg., Chicago, Ill.



PERCY GRAINGER AND GEORGE H. GREENWOOD
at Spokane, Washington, where Mr. Grainger appeared on November 3, inaugurating a new departure by giving a lecture-recital of Anglo-Saxon music on two pianos.



WINIFRED MACBRIDE.

This is a drawing of Winifred MacBride, Scottish pianist, who made such a successful debut in New York recently. The drawing was presented to her by the artist, Kleber Hall, a few days ago. Miss MacBride's second recital in New York will take place on January 21 at Aeolian Hall.

**ON TOUR WITH THE
CINCINNATI
SYMPHONY
ORCHESTRA.**

Left to right: Jessie W. Darby, manager; Leo Brand, Sr., librarian; Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, and Emil Heermann, concertmaster, snapped on a recent tour of the orchestra.



**WILSON LAMB AND
HIS EXCELLENT
CHOIR OF NEGROES.**

All of these singers are pupils of Mr. Lamb (seated) and many are singing in public with success.



A WELL KNOWN GROUP.

Clarence Gustlin, pianist and lecturer, who has been touring the country giving lecture-recitals on American opera, called at the MUSICAL COURIER office last week and brought with him this photograph of himself with Mrs. John F. Lyons, president of the National Federation of Music Clubs, and Mrs. Edgar Stillman Kelley, chairman of the American Music Committee of that organization.



A CLASS AT THE UNIVERSITY SCHOOL OF MUSIC, ANN ARBOR, MICH.

The photograph shows Guy Maier, the distinguished artist and teacher, and a group of his students in repertory and interpretation at the University School of Music, Ann Arbor, Mich., where he is head of the piano department. Mr. Maier is seen standing in the center rear, while at the extreme right is Dr. Albert A. Stanley and Earl V. Moore, past and present musical directors of the school.



GUIOMAR NOVAES

having a good time with her young daughter Anna-Maria in front of their home in Rio de Janeiro. The baby shows a leaning toward music at an early age, for apparently she is endeavoring to conduct some birds in a near-by tree through an important aria. Mme. Novaes is now in America appearing with her usual success in recital and as soloist with orchestra.

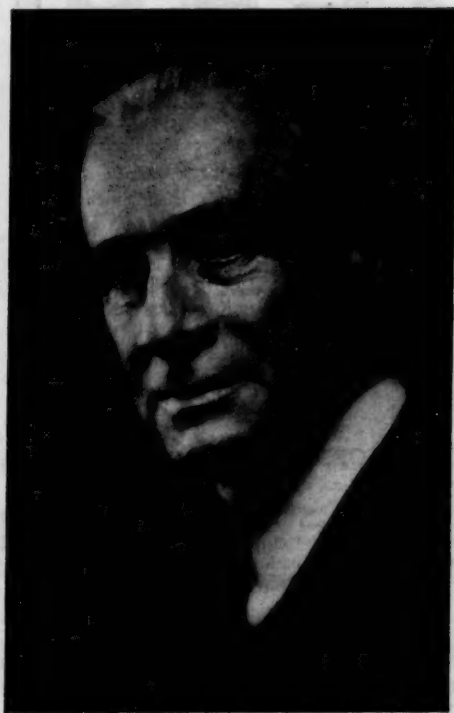


ALMA KITCHELL,

contralto, of whose New York recital William J. Henderson, dean of New York critics, said: "Alma Kitchell revived the drooping spirits of those who seek the elusive muse of music in the Forty-third street concert halls." She will be heard in the performance of *Hora Novissima* in Brooklyn, December 21, and in *The Messiah* with the New York Oratorio Society, Carnegie Hall, December 27. (Roscoe Rae Tullis photo.)



CARICATURE OF MUZIO
as Violetta in the last act of *Traviata*.



ROBERT HUNTINGTON TERRY

has just completed a number of new songs. *Song Is So New* (Schirmer), *Awake, My Love*, a bright fascinating song (A. P. Schmidt Co.), and a stirring anthem, *The Gate of Heaven* (Schmidt) are among the new issues. *The Answer* is still holding a place on artists' programs, Jeritza singing it as one of her best songs. Mr. Terry has just finished an operetta, *The Wise Old Tree*, to be brought out next season. (Pirie MacDonald photo.)



HOMEWARD BOUND.

Frieda Hempel off to St. Moritz for the holidays after her sensational English tour. She sails for home on the steamship *Berengaria* on January 6.



YASCHA FISHBERG,

young and gifted violinist, who was chosen by Dirk Fock as concertmaster of the City Symphony Orchestra when only in this country but a short while. His first opportunities for solo work with this organization evoked commendable criticism from the press. This season he gave his New York debut recital and his playing was of such beauty that all of the critics of the daily press spoke of his genuine artistry.

ALFRED MIROVITCH HOLDS SINGULAR VIEWS ON THE ESTABLISHMENT OF MASTER CLASSES

Real Teaching as Well as Criticism Is Necessary, He Believes—His Los Angeles Master Class Growing Rapidly—
To Play in California

Alfred Mirovitch, pianist, talking to a *MUSICAL COURIER* staff writer the other day, had some interesting things to say about master classes in general, and his own Los Angeles master class in particular.

"My idea of a master class is different from that held by many teachers," said he. "In the average class which assembles from three to four weeks in summer, the pupils are apt to be either teachers themselves or—in the case of piano classes—players of some considerable ability who come to perform for and receive criticism from whatever master may be conducting the class. In fact, such classes are more critiques that places where anything is thoroughly taught. Mind you, I am not decrying the value of these classes, for criticism from a master has much worth, but my own idea of a master class is something in which there is real teaching, a genuine imparting of the master's knowledge to the pupils.

"I began my Los Angeles master class almost by chance. It was in the summer of 1922. I had been playing in California and at the end of the season stopped there for a few weeks before it was time to continue on my concert tour 'round the world. Manager Behymer suggested to me the possibility of a master class, which had to be organized hurriedly, within two or three weeks in fact, so that I was very well satisfied when eight pupils assembled. What pleases me still more is the fact that these original eight all have returned for the two classes since that of 1923, which had grown to fourteen, and this past summer, when I had twenty-three, among them four from Canada and the others distributed among thirteen different States of the Union. Besides these actual pupils there were a great many listeners.

"My whole idea is to establish the class on a permanent basis. My teaching in a master class is not merely criticism. Whenever there is any radical fault in the playing of some member, I go just as far back to the fundamentals as necessary to correct it. I am lucky enough to make my own conditions and one of them is that I will not take any pupil for less than fifteen lessons, for I do not feel that it is possible to impart enough to be of lasting value in less than that. I have had some splendid results and what encourages me most is the enthusiasm of all the participants, listeners as well as regular members. There are two among them of which I am specially proud and who, I am sure, will both make distinguished careers. One of them is Webster Aitken of Los Angeles, a very young man still, and the other Victor Aller, a nephew of Modest Altschuler, the conductor, a New York boy who has come across the continent for all three summers to study with me.

"Besides class work I have a sort of informal musical evening every other week at my home. On each of these occasions two or three of the most advanced pupils give an informal program and are heard by leading members

of the large musical colony resident in Los Angeles and whatever prominent strangers may be in town. In fact, it is the intention of the present manager of my class, Merle Armitage, next winter or, if not, then the winter after, to arrange a short concert course under the auspices of the master class. As I said, my idea in the class is to establish its permanency and through that to guarantee the permanency of its value to the pupils."

TO PLAY IN CALIFORNIA

Mr. Mirovitch is leaving right after Christmas for a Western tour which will include a number of appearances in California, beginning January 9 in Los Angeles at a concert with the Chamber Music Society. After that, on January 12, there comes a recital at Santa Barbara; 13, an appearance with the Los Angeles Philharmonic Orchestra at Pasadena; 15, a recital at Redlands; 26, a Los Angeles recital, and there will also be an appearance in Los Angeles with the Los Angeles Philharmonic Orchestra, the date of which has not been fixed. This will be followed by a tour of Mexico. It is now over two years since Mr. Mirovitch has been heard in New York but he will give two or three recitals here next winter, beginning in October.

Leps Conducts with "Wealth of Dramatic Feeling"

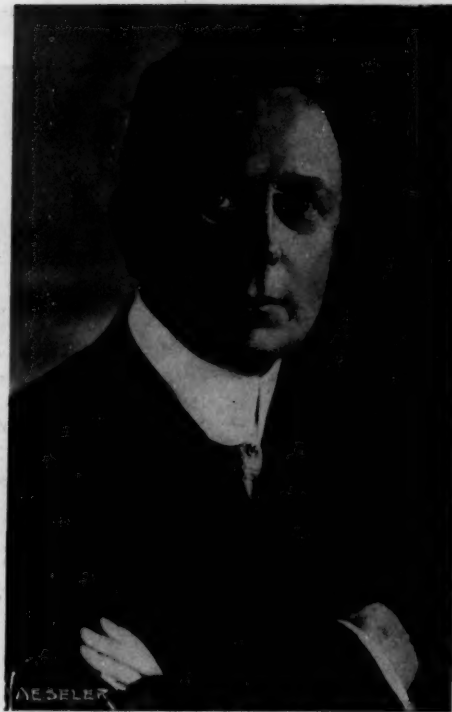
Wassili Leps recently appeared with success as guest conductor of the San Carlo Opera Company, of which Fortune Gallo is the genial impresario. Mr. Leps conducted an excellent performance of *Madame Butterfly* at the Metropolitan Opera House, Philadelphia, and the critics praised his work enthusiastically. Among the comments in the Philadelphia Record was one to the effect that "Leps is thoroughly familiar with the opera and he conducted with his customary skill and with a wealth of dramatic feeling."

This performance of *Madame Butterfly* was particularly memorable owing to the fact that it took place on the day of Puccini's death. After a speech made by James Francis Cook the orchestra, under the direction of Mr. Leps, played in a most impressive manner the Beethoven Funeral March from the sonata in A.

Mr. Leps has to his credit, among other compositions, a grand opera in three acts on a Japanese subject to a story and libretto by John Luther Long, the author of the story of *Madame Butterfly*. This opera, completely finished, is sharing the fate of so many other operas by American composers of awaiting its opportunity on the composer's desk.

Washington Heights Musical Club Incorporated

The Washington Heights Musical Club is now incorporated with the following officers and directors: Presi-



WASSILI LEPS.

dent-treasurer, Jane R. Cathcart; vice-presidents, Regina Kahl and Robert Lowrey; secretary, Marguerite Baiz; directors, Marguerite Baiz, Ruth Barrett, Jane R. Cathcart, Ethel Grow, Regina Kahl, Ruth Kemper, Mrs. Frances M. Kumpf, Robert Lowrey, Mrs. Harold B. Mason.

Northrup and Kinsey to Sing in Mt. Vernon

Margaret Northrup, soprano, and Jackson Kinsey, bass baritone, have been engaged for an appearance with the Mt. Vernon Glee Club, Theodore van Yorx director. Both artists are under the Walter Anderson management.

Liebling Pupil with Cincinnati Symphony

Frances Paperte, formerly of the Chicago Opera, was soloist on November 30 with the Cincinnati Symphony Orchestra.

WHAT EUROPE THINKS OF JACQUES JOLAS

American Pianist

BERLIN:

Jacques Jolas at his first recital in Berlin commanded the most intense and concentrated attention. His masterful and bold command of the instrument glows with a rich inner life. The depth, warmth and color of his tone breathes poetry. A personality of distinction revealed himself.—*Börsen-Courier*.

A rising pianist. His playing has great sweep, much abandon and a deep insight into the contents of the works he is playing.—*Lokal-Anzeiger*.

Deserves absolute attention. His playing of a Scriabine sonata was astonishing. Technical difficulties don't seem to exist for him. An artist to be watched with interest.—*Welt-Rundschau*.

This young American, a firm technician and gifted musician, in works of Mozart, Bach and Schumann gave conclusive evidence of a rising talent.—*Berliner Tageblatt*.

VIENNA:

A virile temperament—strong, expressive and interpretative will.—*Wiener Freie Presse*.

Refined and artistic piano playing.—*Die Stunde*.

Possesses a splendid full tone, remarkable, clean technic—an outstanding Liszt player.—*Wiener Volkszeitung*.

Finely chiselled playing—a singing tone of great beauty.—*Wiener Morgenzeitung*.



Photo by Hermann Schieberth, Vienna

Remarkably refined and poetic interpretative powers. Here is a pianist to be reckoned with.—*Paul Bechert, in Musical Courier*.

PARIS:

An artist of impeccable taste, combining spontaneity with sensibility and thought.—*Ménestrel*.

Jacques Jolas revealed in Mozart's Concerto a style of great purity and much grace.—*Figaro*.

Contemporary music has in Mr. Jolas an interpreter of vision—pianism of refined expression.—*Le Soir*.

Scriabine's Sonata was beautifully exposed when thematically and rhythmically, Jolas built mountains where required.—Aroused the enthusiasm of his listeners.—*Chicago Tribune*.

COPENHAGEN:

A real artist—clean, aristocratic playing, self possession, fine culture.—*Politiken*.

His orchestral treatment of Bach transformed it into a symphonie where each voice stood out clean and clear. A glowing, ardent temperament which abandons itself fully to the music he is playing.—*Dagens Nyheder*.

An artist of high standing. A tone of incomparable beauty.—*Folketsavis*.

He possesses the sacred fire of his art. A temperament of nobility and a personality—young and strong.—*Köbenhavn*.

AMERICAN TOUR 1925-26

Under the Management of HAENSEL & JONES

Aeolian Hall, New York

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES ENTHUSIASTIC OVER FELIX SALMOND CONCERT

Second "Pop" Enjoyed—Grainger Plays—First Zoellner Concert Given—Notes

Los Angeles, November 21.—The second popular Philharmonic concert was given the afternoon of November 2 in the Philharmonic Auditorium. It opened with Gopak Dance of Little Russia from La Foire de Scrochintsi by Moussorgsky, played for the first time in Los Angeles. Death and the Transfiguration, by Richard Strauss, came next, followed by Max Bruch's Scottish Fantasia for violin and orchestra in which Jules Lipske figured as soloist with his usual artistry; Debussy's The Afternoon of a Faun, and another premiere, Rimsky-Korsakoff's Chanson Russe, Doubinouchka, which was popular with the hearers. The program closed with Weber's Die Freischutz. These Sunday popular concerts are becoming deservedly better attended.

SALMOND ENJOYED

The second event of the Artists' Series, under George Leslie Smith, was given at the Philharmonic Auditorium the evening of November 17 with the English cellist, Felix Salmond, as the attraction. He was enthusiastically received by a large audience.

FIRST ZOELLNER CONCERT GIVEN

The first Zoellner concert was given at the Biltmore, November 10. Alice Coleman Batchelder, pianist, ably assisted them in the Dohnanyi quintet. They had an interesting modern work on their program, which was played for the first time in Los Angeles, the quartet in D by Gustave Samazeuilh. The Zoellner chamber concerts are always largely attended and of a satisfying and artistic quality.

GRAINGER PLAYS TO CROWDED HOUSE

Percy Grainger, pianist, composer and conductor, appeared at the Philharmonic Auditorium, the night of November 18, under the management of L. E. Behymer, to a packed house. As an artist he left nothing to be desired and the enthusiasm of his hearers was unbounded. Numerous encores were granted. The program included works of Chopin, Bach; Scarlatti, Brahms, Guion, Marion Bauer and Howard Hanson.

NOTES

Beatrice Fenner, the blind composer, gave a program before the MacDowell Club, November 10, at its monthly writer's night program. Miss Fenner leaves shortly for New York.

Gloria Mayne presented Alglala, the Indian opera, by Francesco de Leone and Cecil Fanning, for the Matinee Musical Club at the Ambassador Theater, November 20. Miss Mayne was in the title role.

November 20, Olga Steeb presented her two artist pupils, Elizabeth and Frances Copeland, in a piano recital at the Ebell Club House.

Edith Lillian Clarke, Rose Victoria Johnson and Frederick Huttman gave a program on November 19 before the Los Angeles Opera and Fine Arts Club, at the Friday Morning Club. W. E. Hullinger, flutist, assisted.

Lora May Lampert, soprano, and Lorna Gregg, accompanist, gave an artistic program at the Hollywood Masonic Temple, November 20.

Grace Senior Brearly gave the second of her six piano recitals at the Nature Music School, November 13. Her program was difficult and full of novelties.

Homer Grun, pianist and composer, and Lester Hugo Castle, basso-baritone, gave a joint recital, November 17, at the MacDowell Club.

C. Howard Paxton, young dramatic tenor, gave a recital at Chickering Hall, November 12, assisted by Maurice Keltz, violinist, and Leilia Isbell, pianist and accompanist, in which all of the participants were well received.

"Mile-stones in Music," a series of lecture recitals by Elsa Van Norman, designed for the non-professional musician, have been attracting attention from musicians.

Frances Gabrielle, coloratura soprano, pupil of Mr. and Mrs. Spenser-Kelly gave a delightful recital at Chickering Hall, November 10. Miss Gabrielle is a young and promising

singer. Joseph Jean Gilbert, flautist, assisted and won commendation for his excellent playing.

Adelaide Gossnell Lee, pianist, and Alois Benedict Hellauer, violinist, gave a pleasing program at the Ebell Club, November 10. A large and discriminating audience enjoyed it.

Chester Ellsworth, tenor, pupil of Roland Paul, of the Egan School, gave a fine program there, November 14.

Bernice Pasquali, opera prima donna, is singing a week's engagement at a local theater and is drawing large crowds.

Charles Wakefield Cadman has a new song on the market, called Rapture, which is a strictly California product.

A guitar club has been formed in Los Angeles and meets in the studio of Harry Girard, on Seventh Street. Its purpose is to develop the musical possibilities of the guitar.

It is planned to have the largest vocal ensemble at the Eisteddfod next May that has ever been attempted.

B. L. H.

SEATTLE AUDIENCE ENJOYS CHARLES COURBOIN'S PROGRAM

Riccardo Martin and Hubert Carlin Appear in Joint Recital—Gideon Hicks Heard—Other News

Seattle, Wash., December 1.—Charles M. Courboin, Belgian organist, was presented in recital here the evening of November 15, under the auspices of the Seattle Organists Club. A worthy organist, presented by a worthy organization for a worthy cause, The Lighthouse for the Blind, gave everyone present a feeling of satisfaction in having attended. The composition of the program could hardly have been chosen to display more variety and versatility on the part of the performer, and he responded cordially to the task before him. His interpretation of the Bach toccata and fugue in D minor was delightful.

GIDEON HICKS

The Palmerton Mendel Music Bureau presented Gideon Hicks, Victoria (B. C.) baritone, in concert on November 17 at the Metropolitan Theater. This was given as a complimentary program in place of the one scheduled by Louis Kreidler, who, because of illness, was obliged to postpone his. The program was chosen with excellent taste and gave Mr. Hicks ample opportunity to display his vocal attainments. He sings with ease and his diction is especially clear. Gertrude Huntley Greene, also of Victoria, provided accompaniments.

RICCARDO MARTIN AND HUBERT CARLIN

The evening of November 13 marked the appearance of Riccardo Martin, tenor, in joint recital with Hubert Carlin, pianist and accompanist. Mr. Martin sang a good program and, together with Mr. Carlin, won merited praise for the excellence of the evening's performance.

NOTES

The first Eurythmics demonstration in Seattle for several years was given at the Cornish Little Theater, November 14, under the direction of Mr. and Mrs. Wallace Dow. The purpose was to afford those present an idea as to how the classes are conducted and what results are gained. Mr. and Mrs. Dow are graduates of the Dalcroze Institute in Geneva, and have been awarded honors from that institution. The Cornish School is fortunate in having two such excellent representatives on its faculty.

The Young Ladies' Institute of this city presented Cathal O'Byrne, singer of Irish folk songs, in an interesting program at the Cornish Little Theater, November 16. Mr. O'Byrne sang numerous selections unaccompanied, but when he used accompaniment, Dorothy Hopper provided excellent background for the songs.

Geraldine Farrar, in her modernized version of Carmen, appeared November 23.

Louise Van Ogle brought to a close her series of lecture-recitals, on November 19, with Mascagni's Il Piccolo Marat. She was ably assisted by J. B. Carmichael, tenor, and Mrs. Lou Staude, soprano.

The Palmerton Mendel Music Bureau presented Edouard Potjes, Belgian pianist, and Vasily Gramakovsky, Russian dramatic baritone, in recital at the Plymouth Church Auditorium, November 25. Both are local artists and were well

received. Irene Hampton Thrane was the accompanist for Mr. Gramakovsky.

The University of Washington Glee Club, under the direction of Dean Irving I. Glen, gave a rousing program at Meany Hall, November 21.

The appearance of the newly formed organization, Northwest Little Symphony, under the baton of Paul Schenck, spoke well for the work of the orchestra. Marion Landon Milholin, coloratura soprano, was the soloist of the evening.

On November 24, visiting members of the Ladies' Musical Club of Victoria, B. C., gave a complimentary recital to the Ladies Musical Club of this city at the Cornish School Little Theater. The week before, the Ladies Musical Club String Quartet, with Leone Langdon, pianist, had given a program in Victoria, so there has now been established a feeling of friendliness and co-operation. The club members, on the faculty of the Cornish School, were the hostesses of the day.

The Musical Art Society presented the first of four artist recitals, November 19, offering the Spargur String Quartet, a fine local organization, at the Women's University Club Auditorium.

J. H.

PORTLAND, ORE.

Portland, Ore., November 24.—Jacques Gerschkovitch, conductor, who made his first American appearance here last month, presented his second symphony program at the Public Auditorium on November 19 and created another sensation. Mr. Gerschkovitch led his fifty-eight men through Beethoven's fifth symphony; Rimsky-Korsakoff's La Grande Paque Russe, and other classical works. The concert was under the direction of Lee C. Orbach. There was a large crowd. The orchestra is composed of local musicians.

Charles M. Courboin, organist, came on November 18 and won golden opinion at the Public Auditorium where he played under the management of W. T. Pangle. Among Mr. Courboin's principal selections were Bach's toccata and fugue in D minor, Debussy's Afternoon of a Faun (transcribed by Mr. Courboin) and Saint-Saens' Marche Heroique. Encores were demanded and granted.

Geraldine Farrar and her company gave a tabloid version of Carmen at the Public Auditorium on November 21, under the direction of Steers & Coman. Carlo Peroni conducted.

The Apollo Club (seventy-three male voices) opened its eighteenth consecutive season at the Public Auditorium, November 20. Conductor William H. Boyer led the club with surety, producing some beautiful effects in Handel's Where e'er You Walk (arranged for the Apollo Club by Charles Gilbert Spross), Bornschein's Four Winds and Henschel's Morning Hymn. Cavaliere Giuseppe Giorgi tenor, assisted. His operatic numbers were a treat. The accompanists were Edgar E. Coursen and Wm. C. McCulloch, pianists, and Ralph W. Hoyt, organist. A large and enthusiastic audience attended. Officers of the club are Herbert J. Anderson, president; Robert L. Crane, vice-president, and Sidney G. Lathrop, secretary.

On November 23, the Chamber Music Trip of Portland (Susie Fennell Pipes, violin; Ferdinand Konrad, cello; James Hutchison, piano) gave an interesting concert at the Museum of art.

Martha B. Reynolds has been elected president of the Portland Music Teachers' Association.

The Cresendo Club, Rose Coursen-Reed directing, recently gave a concert at the United States Veterans' Hospital.

Cecilia Tenny, pupil of Lucien E. Becker, has been re-appointed organist of Reed College.

J. R. O.

STOCKTON, CAL.

Stockton, Cal., November 21.—Stockton's musical season began auspiciously, October 8, with a joint recital by Mario Chamlee, tenor, and Ruth Miller, soprano, under the auspices of the Stockton Musical Club, an organization which has fostered high class concerts for the past thirty years. An audience of 1,500 greeted the performers and the recital was a success in every way.

Louis Graveure, baritone, was the first artist of the San Joaquin County Music Association. He sang, October 29, before an enthusiastic audience, many encores being demanded and given.

Geraldine Farrar's tabloid version of Carmen attracted concert goers, November 12.

Some excellent performances by local artists have contributed much to the pleasure of concert goers. Under the auspices of the Stockton Musical Club, the faculty of the College of the Pacific Conservatory, which has relocated in

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist-Teacher-Conductor. The
McKelvey, 1519 Third Ave., Seattle

ELWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical
Attractions
Broadway Building, Portland, Ore.

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

OATMAN, JOHN R.
Musical Courier Correspondent
805-6 Porter Bldg., Portland, Ore.

**CORNISH SCHOOL OF MUSIC,
INC.**
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

JACQUES JOU-JERVILLE of Paris
Formerly Boston Opera
and leading grand opera of France
Head Voice Dept. Cornish School,
Seattle. (Fifth Year).

KRINKE, HARRY
Suite 506, The McKelvey, Seattle, Wash.
Advanced Instruction of Piano

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

PACIFIC COAST DIRECTORY

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
446 South Grand View, Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

DE GROSSE, HEROLD
Baritone and Teacher
(Savage Grand Opera Company, etc.)
Pedagogic course under Harold Hurlbut
Music Art Bldg., Los Angeles

KRAFT, CARRIE DONALDSON
Dramatic Soprano
Annual pedagogic course under
Harold Hurlbut
Studio, 202 S. Benton Way, Los Angeles

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco
Complete Faculty of Artist Teachers

PILCHER, WILLIAM
Tenor and Teacher
Annual pedagogic course under
Harold Hurlbut
Music Art Bldg., Los Angeles

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
Sixth Floor of Tajo Bldg., Los Angeles

STETZLER, ALMA
Voice—Opera Coach
Egan School
1324 So. Figueroa St., Los Angeles

**ZOELLNER CONSERVATORY OF
MUSIC**
1250 Windsor Blvd., Los Angeles, Cal.

Edwin Hughes

THE EMINENT AMERICAN PIANIST
340 West 69th Street Steinway Piano New York City

STRASSNER JOINT RECITALS

INSTRUCTION
Studio: 1980 Crotona Avenue, Bronx, N. Y.
Telephone: Fordham 7516

JOHN A. HOFFMANN, Tenor

Member of the Artist Faculty of the
CINCINNATI CONSERVATORY OF MUSIC

JOHANNES MAGENDANZ

Director Piano Department
Utica Conservatory of Music Utica, N. Y.

FRANK PARKER

Baritone
Head of Vocal Department - Utica Conservatory, Utica, N. Y.

BARTON BACHMANN

AMERICAN PIANIST
Mgt. R. R. AULICK, Winfield, Kansas
Tour Direction: Sparling & Showalter, Chicago

TAMME

VOCAL STUDIO
264 West 92nd St., New York Schuyler 0675

LEONIDA CORONI

BARITONE
Address: Coroni Management 116 West 72nd Street, New York City

ARNOLD VOLPE

CONDUCTOR
Director Kansas City Conservatory of Music,
Kansas City, Mo.

PHRADIE WELLS

Dramatic Soprano
Metropolitan Opera Company
Management: Annie Friedberg, Metropolitan Opera House Bldg.
1425 Broadway, New York

MESTECHKIN VIOLIN AND PIANO STUDIOS

207 West 79th Street, New York Phone: Edinott 6968
88 West 183rd Street, New York Branches
1714 Chestnut St., Philadelphia, Pa.
JACOB MESTECHKIN MME. ELFRIEDA BOSS
PROF. LEONID MESTECHKIN

ELSA ALSEN

FAMOUS WAGNERIAN DRAMATIC SOPRANO
Available for Opera, Concert, Recitals
Exclusive Management:
ANNIE FRIEDBERG 1425 Broadway, New York City

JOHN MATTHEWS

Tenor
Special Programs of English Classics
606 KNABE BUILDING - - - NEW YORK CITY

MARY MANLEY

COLORATURA SOPRANO
Management:
R. E. JOHNSTON 1451 Broadway New York City

MAGDELEINE BRARD

French Pianist
Management: R. E. JOHNSTON
Duo-Art Records 1451 Broadway
Baldwin Piano New York City

Joy for the Kiddies

IN A COUNTRY HOME
Beautiful surroundings. Loving care.
Accredited school work for those old enough.
Experienced governess for the little ones.
Limited number. Register now.
SECRETARY, Box 819
"STONEHENGE" Brewster, N. Y.



this city, gave a satisfactory program on October 27. The performers were Mima Montgomery, soprano; Allan Bacon, pianist; Glen Halik, violinist, with Bozena Kalas and Jules F. Moullet, accompanists. A second local concert by the Musical Club included in addition, Miriam Burton, pianist.

The Elks Glee Club, an organization of about sixty male singers under the direction of Frank Thorton Smith, attracted a large audience, November 7. The club showed careful preparation and under Mr. Smith's direction achieved some musical effects. Barbara Blanchard, soprano of San Francisco, was the assisting artist, adding charm to the program in several well performed song groups.

Bess Smith Ziegler, pianist, assisted by Frank Thorton Smith, baritone, appeared in a well performed program which drew warm appreciation from the audience. Mr. Smith contributed a group of Negro spirituals, displaying a voice of attractive quality under excellent control. D.

LOS ANGELES PHILHARMONIC OFFERS ROSENTHAL AS SOLOIST

Sophie Braslau Appears Under Behymer's Management—Munz Attracts Crowded House—Notes

Los Angeles, Cal., December 5.—Moriz Rosenthal returned to Los Angeles as the soloist at the fourth pair of Philharmonic concerts, where he was received with enthusiasm. It being the rule of the orchestral concerts that no encores shall be given, he was unable to respond to the prolonged recalls. The program opened with Berlioz' symphony No. 3, Harold in Italy, in which the viola solo was taken by Emile Ferir of the orchestra. His rendition was given the appreciation it deserved by the audience. Mr. Rosenthal played the Chopin concerto No. 1 in D minor, op. 2, and gave a flawless performance. The final number was the prelude from the Mastersingers. The support given the soloists by the orchestra was notable and much praise is due Conductor Rothwell.

SOPHIE BRASLAU ACCLAIMED
Sophie Braslau, contralto, made her appearance at the Philharmonic Auditorium, December 2, under the management of L. E. Behymer, before a large and enthusiastic audience. She opened her program with Bassini's Cantata for one voice which displayed her dramatic insight. Then came Handel's Furibondo and a Schubert group. Her rendering of Beethoven's The Heavens Declare, which followed, was most artistic. The last section of the program was modern and contained a number of English songs of which Allitsen's Song of Thanksgiving was outstanding. Louise L. Linder was a proficient accompanist.

MUNZ ENJOYED
December 3, the Philharmonic was packed to hear the pianist, Mieczyslaw Munz. He played the Bach-Busoni organ toccata in C major; the Moonlight Sonata, Beethoven; twelve Chopin preludes, a group of modern compositions, and gave a number of encores. His technic and fine readings were delightful.

NOTES
The first of the series of recitals given by Bertha Vaughn occurred the morning of December 3, introducing Cornelia Glover, mezzo-soprano, and Olive Dundas, contralto, assisted by Elsie Manion, violinist, and Homer Simmons, accompanist.

The 160th Infantry Band gives open air concerts every Sunday afternoon in the Auditorium in Exposition Park through the courtesy of Col. Story. This band is under the direction of N. Lo Forti.

The choral organization from San Francisco, under Modest Altschuler, gave an unusual concert in the Municipal Auditorium in Ocean Park. It was assisted by the Russian String Quartet, the Los Angeles Flute Club, William Pilcher, tenor; Iva Hanners, soprano, and A. J. Kisselburgh, baritone. The major part of the program was taken by Massenet's Eve.

Mme. Whistler gave a recital at the Ambassador Theater, recently, assisted by her pupil, Lois Chambers. Margaret Jarman, mezzo-soprano, gave an artistic recital at the Biltmore the evening of December 3, assisted by William Tyroler. The concert was given for the benefit of the Southwest Museum and reports are that over \$1,000 was netted.

The Woman's Lyric Club gave its first concert of the season at the Philharmonic Auditorium, November 24. Conductor Poulin received an ovation every time he stepped on the stage. The chorus gave a delightful program assisted by Calmon Luboviski, violinist, and Joseph Diskay, tenor. Both soloists and chorus were generous with encores. In The Snow, Elgar, the club was assisted by Mr. Luboviski and his pupil, Lois Pulitz.

The Philharmonic Quartet opened its season of chamber music on November 7 in the Biltmore Music Room. Julia Bal de Zuniga, Spanish pianist, made her local debut. The members of the quartet are Sylvain Noack, Henry Svedrofsky, Emile Ferir, and Ilya Bronson.

The Philharmonic Popular Concert, the afternoon of November 28, featured Schubert's Unfinished Symphony. They also played Wagner's Tannhäuser Marche, Bizet's Carmen suite, and Rhapsodie Roumaine, by Enesco. Ruth May Schaffner, local soprano, was the soloist.

November 19, the singing section of the Turnverein and the Woman's Symphony Orchestra gave a joint concert at the Music-Arts Hall in the Music Arts Building.

Leslie Brigham, who leaves shortly for Chicago to further his professional work, gave a farewell recital in the Auditorium of the Los Angeles High School.

Margaret Jarman-Chessman, mezzo-soprano, gave a recital assisted by William Tyroler, pianist, at the Biltmore Music Room, November 26.

The Philharmonic Quintet, consisting of Jules Lepske, first violin and director; Anthony Briglio, second violin; Maurice Amsterdam, cello; Ernest Huber, double bass, and Maurice Wolfson, pianist, played a fine program at the Playhouse, November 23. B. L. H.

LOS ANGELES FLUTE CLUB GIVES CONCERT
On November 21, the eighth annual concert of the Los Angeles Flute Club was presented in the First Methodist Episcopal Church. The officers of the club are as follows: President, Carroll G. Cambern; vice-president, Helen M. Little; treasurer, Linton B. Moore, and secretary, E. Gertrude Jones. At this concert the club was assisted by the Bay City Musical Association of which Modest Altschuler is conductor and Mrs. Joseph Zuckerman is pres-

ident. Those taking part, in addition to the club, were Lucille Gibbs, soprano; May Hogan and Alfred Kastner, harp; Philip Memoli, Jr., oboe; Antonio Ralmondi, clarinet; Achille Haynen, bassoon; Sam Bennett, horn; Paul Mattersteig, tuba; Homer Simmons, piano; Arthur Blakeley, organ, and Mrs. Harry Baxter and Mrs. Harry Knox, accompanists. The chorus from Prince Igor and the Hymn of the Pythagoreans to the Rising Sun were instantaneous successes, as was the prelude from the oratorio, Eve. In fact, the entire program was successful and as it was said to be the first time that a program of this kind has been given in America, it shows that the Pacific Coast is putting over things in keeping with the big centers of the East.

SAN DIEGO, CAL.

San Diego, Cal., November 18.—The Cadman Club, Wallace Moody, director, and assisted by Vernice Brand, contralto, presented an excellent program for the Autumn concert. The work this season is improved in balance and attack, and the program sung was more serious than ever before. Mrs. Brand was heard in At the Well, Hageman; Oh Twine No Blossoms, Gliere, an Old English May Song, and the Hebrew melody, Eli, Eli. Mrs. Brand's rich voice was at its best. A large audience enjoyed the concert.

The first resident artists' concert of the Amphion Club series was given at the Unitarian Church, November 13, by Royal Brown, Piano; Joseph Farrell, basso, and Autumn Hall Kennedy, violin. Mr. Brown opened the program with an interesting group of piano soli, and also furnished accompaniments for the evening. Mr. Farrell, who has been coaching lately with Richard Hageman, did fine work, vocally and from an interpretative standpoint. Mrs. Kennedy played with dash and was much liked by the audience. All three of the musicians were encores.

The Amphion Club presented Percy Grainger in concert at the Spreckels Theater, November 15. Mr. Grainger is popular in San Diego, and was warmly greeted by a capacity audience.

Geraldine Farrar in her Carmen fantasy recently played to a sold-out house. E. B. B.

SACRAMENTO, CAL.

Sacramento, Cal., December 1.—The second concert by the Sacramento Municipal Symphony Orchestra, of which Prof. Franz Dicks is the efficient director, took place on the evening of November 21 at the Masonic Temple.

The Saturday Club has been very active this season, so far having presented in recitals Louis Graveure and Claire Dux on separate occasions. A long list of popular artists have been engaged to appear before the season ends. Mrs. Robert H. Hawley is the president of this fine organization. At the close of last season the membership of the club was 1890, and in order to accommodate them all it was necessary to place some 300 on the stage. P.

Berolzheimer Scholarships Awarded

The free scholarships at the Guilman Organ School this season have been won by William Turner, New York City; Caroline Hemmrich, Brooklyn; Robert W. Morse, Nyack, N. Y., and Bernice Kelsey, Summit, N. J. These scholarships are provided annually by the Hon. and Mrs. Philip Berolzheimer. The City Chamberlain has again secured seven sets of seats for each of the series of concerts given by the Boston Symphony Orchestra in Carnegie Hall, New York City. The students win these seats by merit. The school has a full quota of students this season and the master class, under Dr. Carl, is an outstanding feature.

Mérö to Give Philadelphia Recital

Philadelphia will hear Yolanda Mérö in recital this season, her first there in some time although she played in the Philadelphia capital last season with Stokowski's orchestra. The recital will be under the local management of Arthur Judson.

CARL BUSCH "Spring Greeting" for

Violin, Violoncello and Piano
Published by
A. G. OGREN MUSIC COMPANY, Rockford, Ill.

RATA PRÉSENT

"Planiste of Re-engagements"
Management: Rata Présent, Hotel Majestic, New York City

ANTOINETTE HALSTEAD

AMERICAN CONTRALTO
MANAGEMENT:
R. E. JOHNSTON, 1451 Broadway, New York City

CELEBRATED SPANISH PIANO VIRTUOSO. Teacher of many famous pianists. JONÁS

19 West 85th Street, New York
Telephones: Schuyler 1044 and Schuyler 9023

GLADYS SWARTHOUT

Chicago Civic Opera
Auditorium Theatre



Lena Pope Plays in New York

A recital of unusual interest was presented before the Kentucky Women's Society of New York City on December 2, when Lena Pope, a twelve-year-old pianist from the mountains of Kentucky, played for that organization. About five years ago it was discovered that Lena, who lived in a mountain district where she had absolutely no musical opportunities, training or background, possessed a rare natural gift for music. For the past three years she has been under the musical guidance of Anna Chandler Goff, director of the Lexington College of Music, at Lexington, Ky. Miss Goff, who realized the innate feeling for music in the child, developed the talent sympathetically and understandingly.

On December 2 little Miss Pope appeared before an audience that filled the concert room of the Waldorf apartments at the Waldorf-Astoria Hotel, entirely without self-consciousness, her simplicity at once winning all. Her program consisted of a Scarlatti pastorale; the Bach Gavotte in G minor, No. 2; Saint-Saëns' Caprice-Alceste de Gluck; three MacDowell numbers from the Woodland Sketches; four



LENA POPE,
twelve year old pianist from the Kentucky Mountains.

Grieg numbers from the Peer Gynt suite; the Moszkowski E major waltz; and two Chopin preludes and the Chopin Fantaisie-Impromptu. Throughout the program one was impressed mostly by the little artist's natural and sincere expression. She interprets with feeling, has a very pleasing tone and has acquired a good technic. In addition to her piano solos, Lena sang two of Liza Lehmann's bird songs—The Woodpigeon and The Wren. Again her natural charm was captivating as she sang with sweet, bird-like tones, playing her own accompaniments.

Later this month this young musician will play before the Louisville (Ky.) Arts Club, and in the spring is to play the first movement of the Grieg concerto in A minor with the Cincinnati Symphony Orchestra in Lexington, Ky., when it presents a children's program.

Pavlova's Christmas Programs

Anna Pavlova and her Ballet Russe will occupy the Manhattan Opera House for the entire week, eight performances, beginning Monday night, December 22, when the ballet spectacle, Don Quixote, will open the engagement. She is arranging a program of ballets and dances apropos of Christmas for three of her coming performances at the Manhattan, Christmas Eve, December 24, Christmas matinee and night, December 25; Tchaikovsky's Snowflakes, which the composer subtitled The Birth of the Christmas Tree; the ever popular ballet, The Fairy-Doll, its first scene a toy shop and the second a yuletide festival before a mammoth Christmas tree, and Tchaikovsky's shorter piece, called Christmas, one of Pavlova's most charming divertissements. The afternoon performance will be given Saturday as always. This will be the first time in all of her American visits that Mme. Pavlova happens to be in New York during school holidays, which was the principal purpose of S. Hurok, Inc., in bringing her back from her tour at this time. This return glimpse takes the place of the annual spring engagement in the metropolis, which has always ended each of her American tours in the past. This time, however, she will go to Mexico City and Havana following her circuit of this country, which will end in California in March.

Marye Berne in Akron, Ohio

Marye Berne, soprano, and for several seasons an artist-pupil of Estelle Liebling, is now located in Akron, Ohio. Miss Berne will have a studio in that city where she already has quite a number of pupils booked for the season. She was fortunate enough to meet Mrs. Pinner, long recognized as one of Akron's leading musicians, who had decided to give up her studio for the time being. She liked Miss Berne's voice and realized her capabilities as a teacher, and upon Miss Liebling's advice Mrs. Pinner turned over her class to her.

Miss Berne is from Alaska. In the early summer she visited her home town, where she was acclaimed as Alaska's principal singer and was given many recitals there under the auspices of local organizations. She returned to New York the middle of October expecting to continue with Miss Liebling but this splendid opportunity presented itself and Miss Liebling insisted that her pupil go to Akron, thereby taking

advantage of the experience which necessarily comes from teaching.

This is one of Estelle Liebling's clever plans. She prepares her pupils in their various talents and, as soon as she feels they are ready, insists on their trying out the principles which she has laid down, thereby developing the individual talent which is in them. For this very reason she has had unusual success with her pupils.

Choral Club of Hartford Gives Concert

The Choral Club of Hartford, Conn., gave its first concert of the eighteenth season at Hartford, December 5. The finished performances of this male chorus, under the able and experienced leadership of Ralph L. Baldwin, has established a reputation for this organization as one of the highest in the east. Despite inclement weather, a capacity audience filled the concert hall, enthusiastic and interested, demanding many encores, five of the regular numbers being repeated.

Perhaps the finest, most artistic singing of the evening was in the performance of the beautiful Jesu Dulcis by Vittoria, requiring steady, sustained tone and a careful management of nuances in the separate parts, all of which was splendidly managed by the chorus. Cesar Franck's Chorus of Camel Drivers from Rebecca proved a most interesting novelty and a repetition was given. An arrangement of Pearl Curran's popular solo, Dawn, made an instant appeal and a second performance was demanded. Another number by Cesar Franck, Far O'er the Bay, for soprano solo and chorus, a number of much poetic beauty, unusual harmony, was well received, and in response to an encore the soloist gave Mrs. Beach's Ecstasy with an exquisite hummed accompaniment by the club. The program closed with three Yuletide songs; a Bach chorale, Dickinson's Shepherds' Story and Mr. Baldwin's arrangement of Adeste Fidelis.

Frances Newsom, of New York, a native of Hartford, daughter of a former member of the Choral Club, was soloist. While her voice is light, her selections were well chosen and her performance gave evidence of painstaking study and much artistry.

Kindler "At Home in All Countries"

After Hans Kindler's recent appearance at the first concert of the season given by the Savannah Music Club in the Georgia city, the Savannah Morning News wrote: "Most happily chosen were the numbers played by Hans Kindler: Chopin, Delibes, Ravel and Piatti—France, Spain and Italy. The artist showed himself at home in all countries. His playing is full of color and imagination. With the artist's gift for apprehending and conveying a mood, a fancy, an emotion, he has a sensitive and accomplished technic. The instrument sang under his hand and he seemed almost to sing with it and be a part of it, as he made it resound with sweep of bow and touch of fingers to a hundred changing feelings, delicately shaded or shining with color. His mood was Chopin's mood at first, a moment after it was insouciance of Delibes and at the end the dancing abandon of the tarantella. He gave some charming encores."

Clarence Adler Artist in Recital

Harry Anik, artist pupil of Clarence Adler, made his New York debut in recital at the Town Hall on November 12. According to the critic of the New York Sun: "Mr. Anik possessed many agreeable qualities with which to recommend his playing. A good touch, an adequate technic and



Photo by Mishkin

HARRY ANIK.

an ability to present his program in an interesting manner resulted in an enjoyable performance of considerable merit." It was the opinion of the reporter for the Evening World that "Mr. Anik disclosed a good tone and real musical feeling," and the New York Telegram and Evening Mail stated that "He showed himself a serious and well equipped player." One of the comments in the Herald Tribune was to the effect that "Mr. Anik had a well developed and polished technic, marked by neatness and ability for speed."

ASHLEY PETTIS ON JAZZ

(Continued from page 12)

when other nations will show as much interest in getting our new things as we are in getting theirs, and that our artists and public will do their part in bringing about this condition. We must be open minded, ready to accept new worth while things, regardless of nationality, and also strive to keep our art on a high plane, to develop individuality, to progress and to give our own artists equally as good an opportunity to be heard as others.

VICTOR KASPER SPECIALIST

In Orchestrations—Transpositions—Copying

Orders Receive Prompt Attention

Tel. Riverside 10215

796 West End Ave., N. Y.



MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—Drama—Lectures

310 Riverside Drive, New York City

Phone Academy 3860



Ponselle

Exclusive Management
NATIONAL CONCERTS, Inc.
1451 BROADWAY
New York City
Victor Records Knabe Piano

MICHEL SCIAPIRO

INSTRUCTION SOLO VIOLINIST
Associate Teacher of
OTAKAR SEVICK
189 Claremont Ave., New York City
Phone 0429 Morningside

Joseph SCHWARZ

BARITONE
CHICAGO CIVIC OPERA CO.
Management: Edna Richelson Solitt
KIMBALL PIANO 601 Oakdale Ave., Chicago

VIRGINIA GILL Lyric Soprano

"A Voice of Distinctive Charm"
Address: 1014 Division Street

CONCERT—ORATORIO—OPERA
Camden, New Jersey

PAUL

KOCHANSKI

VIOLINIST

Management: GEORGE ENGLER,

Aeolian Hall, New York

Steinway Piano



ANNA FITZIU

"Her singing has in recent years taken on color and appreciable warmth, and there was more of both these things in it last night than ever before."—New York Evening Journal.

Management: R. E. JOHNSTON, 1451 Broadway, New York City

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE
with a VERITABLE MASTER IDEA behind them. See, "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete Vocal Method.

W. HENRI ZAY

Studio: 30 West 72nd St.

ANIL DEER

Coloratura Soprano

Western Management: Adolph Knauser, 79 Central Ave., San Francisco

ARTHUR J. HUBBARD VOCAL INSTRUCTOR

Assistants: Vincent V. Hubbard
Caroline Hooker

SYMPHONY CHAMBERS, BOSTON

Estelle LIEBLING

Soprano

Studio: 145 West 50th St., New York

Tel.: Circle 5815

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST

University of Kansas

Lawrence, Kansas

MAY STONE SOPRANO

Studio: 144 West 77th St.,

New York

Telephone: Endicott 1963

ETHEL WATSON

VIRGINIA

USHER

LOS KAMP

Coach and Concert
Accompanist

Teacher of Singing

Phone: Trufolgar 6111

Studios: 127 West 78th St., N. Y.

HEMPEL

Assisted by: Coenraad V. Bos, Pianist
Louis P. Fritze, Flutist
Management of Frieda Hempel

185 Madison Avenue

New York

EDGAR

STILLMAN-KELLEY

STEINWAY HALL - NEW YORK, N. Y.

MARGUERITE

Soprano

NIELKA

NOW
ON TOUR IN
EUROPE

**FEEL MUSIC
KNOW MUSIC
PLAY MUSIC**

Special Student Classes begin September 22nd. Correspondence Courses in Musical Pedagogy, Musicianship and Piano Playing for Teachers. Right Singing without "Do re mi," "Intervals," "Numbers."

Normal Teachers in every State.
Send for Catalogue or call for demonstration.

Address: **EFFA ELLIS PERFIELD**

121 Madison Ave., (30th St.) New York City

Phone Madison Square 9089

**Information Bureau
OF THE MUSICAL COURIER**

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
Information Bureau, Musical Courier
487 Fifth Avenue, New York, N. Y.

**OSCAR
SAENGER**

Studios:
6 East Eighty-first Street
New York

Consultations and voice trials by appointment only
Tel. 8573 Butterfield L. Lilly, Sec'y

ACROSS THE COUNTRY

Albany, Ala., December 2.—On November 23 an organ recital took place in the Westminster Presbyterian Church, given by Frank M. Church, director of music at Athens College.

Allentown, Pa., December 6.—Homer Nearing gave a recital at the Nurses' College on December 1. The program included several of his own compositions, his nocturne on an old melody being received with enthusiasm.

The Barrere Ensemble was the feature at the Symphony Orchestra's first concert of the season. The orchestra has made marked improvement during the last year, and the first concert was a success in every way.

At her second Allentown recital, Dorothea Flexer, soprano, confirmed the favorable impression she made at her first appearance and made many new friends.

The pupils of Miriam Leeds, violinist, gave a recital on the first of this month. They attracted a large and appreciative audience.

Carlyn Smith and Edward Hamm were the soloists at a musical service in St. Andrew's Church recently, given under the direction of Paul J. Dotterer, organist.

Amsterdam, N. Y., December 7.—The Liberty Bond Vocal Club, of which James S. Riggs is conductor, gave its seventh annual concert on the evening of November 25 in the auditorium of the First M. E. Church. Other artists to appear on the program were Frank Parker, baritone of Utica, N. Y., and John E. Flaherty, pianist.

Athens, Ala., December 7.—On November 30 a recital of old organ music was given in the First M. E. Church, South, by Frank M. Church, director of music at Athens College for Young Women. He was assisted by Margaret Bostick, soprano; Mary Emma and Clara Nolen; a sextet including Mmes. Beasley, Rollo, Sarver, Scott, Nolen and Miss Mason; the church choir and the Athens College Glee Club.

On December 1, the department of fine arts of the college offered a students' recital. Those taking part were Effie Kelly, Evelyn R. Gray, Memorie G. Holt, Beth Tyler, Robbie Redus, Mrs. Charles Beasley, Hazel King, Ann P. Cartwright, Hattie D. Box, Margaret Bostick, Charlotte Hooper, Mary Ferrier, Julia Jeffries, Willie Mae Johnston, Marco Moreman, Clara Nolen and Minnie M. Godsey.

Atlantic City, N. J., December 1.—An event of musical interest for the month of October was the recital given under the auspices of the Artie avenue branch of the Y. M. C. A., in which Roland Hayes was the artist. The Globe Theater was filled to capacity with an audience that accorded the artist high praise during the entire program. The entertainment was divided into four groups and it would be difficult to say which was shown the most appreciation. The negro spirituals perhaps received the most applause. As a prelude to the recital the Atlantic Orchestral Club rendered a program of selections from well known operas.

Mrs. Harry Westney in a group of songs, Mrs. Robert Warke at the piano, appeared before the members of the arts and crafts department of the Research Club on October 22.

November 2, a special choral and organ recital in St. James' Episcopal Church marked the dedication of the organ, a gift of Armand T. Nichols. The organ was built by C. M. Haskell, of Philadelphia.

The Junior Crescendo Club, at their second monthly concert given at the Hotel Chelsea, presented a well balanced program in which Pearl M. Clark, Jeanne Shute, Mary A. Skelly, Louise De Vits, Olive Swoboda, Margaret Crawford and Sara Gittleman participated.

The Crescendo Club, one of Atlantic City's oldest and foremost musical organizations, celebrated its twentieth anniversary with a banquet at the Hotel Chelsea, November 18, during which an excellent program was given by Dora Williams Davis, soprano; Mary E. Miller, soprano; G. Miller, contralto, and Ruth Carey Kirk, piano. The club's song contest was won by Sara Marie Newell and the composition sung by Dora Davis. Mrs. Samuel Reinhart presided as toastmaster. Addresses were delivered by Arthur Scott Brook, Dr. William E. Darnall, Charles H. Harrison, Raymond P. Read, Hon. Emerson L. Richards and DeVoe Edwards. Katherine Bennett Golding gave a brief outline of history of the organization.

The Philadelphia Quartet, composed of Helen Buchanan Heitner, soprano; Mary Bray, contralto; George Rothermel, tenor; Helfenstein Mason, basso, with William Sylvano Thunder, pianist, appeared on November 6 in the first of a series of Thursday concerts to be given under the auspices of the Board of Education. Salome's aria, Il Est Doux, Il Est Bon, from Massenet's Herodiade, sung by Helen Heitner, brought forth enthusiastic applause from the audience. All the artists were recalled many times.

At the second recital of the series, on November 20, May Ebry Hotz, dramatic soprano, and Sascha Jacobinoff, Philadelphia violinist, with Josef Wiscow as accompanist, were the artists that filled to its capacity the auditorium of the new high school. Arthur Scott Brook, city organist; Benjamin A. Reisman and Marcel Hansotte were called upon to assist in filling the vacancy left by the absence of the scheduled accompanist.

Thomas Le Rue Husselet, baritone, was soloist at the Woman's Foundation Club's luncheon at the Ambassador, October 15. Alice Warren Sachse acted as accompanist.

Augusta, Ga., December 8.—Mrs. Seymour Sylvester, lyric soprano, was invited to sing before the Arion Society of Charleston, S. C., last week and delighted a distinguished audience with her recital. Her accompanist was Virginia Tupper.

At a banquet given on the evening of December 6 by the Augusta Woman's Club at the Partridge Inn, the music was an important feature. There were nearly 200 guests. A number of selections were sung, led by Mrs. M. M. MacFerrin, dramatic soprano, in which all present joined. Solos were also given by James Barich, basso cantante, accompanied by Mrs. Barich.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Denver, Col. (See letter on another page.)

Grand Rapids, Mich. (See letter on another page.)

Greenville, S. C., December 1.—On November 16, at the First Baptist Church, a sacred cantata, Bethany, by W. Rhys-Herbert, was given by Mrs. C. R. Macdonald, soprano; Mrs. J. D. Smeak, contralto; M. C. Collins, tenor; William R. Timmons, tenor, and L. D. Witt, baritone. These artists were assisted by an orchestra, and a chorus of forty.

J. Oscar Miller was the director.

Hannibal, Mo., December 9.—The commencement exercises at the Davis Studio took place on December 5. Those taking part were Irene McClenning, Laura Mae Kelley, Hallie M. Birney, Emma J. Herrington, Paul St. John, James Ridge, Mary Ellen Herrington, Zelma Walden, Virginia and Lula Cornelius, Pauline Hicks, Leanna O'Dell, Helen Lock, Marymartha Kahlor, Helen Long, Pearl Popkes, Rex Weisenburger, Eleanor Davis, Dorothy D. Seibel, Marie Bassen, Corinne Willmann, Elmer Green, Chester Balmer, Laurence Baker and Catherine McGuire.

Johnstown, Pa., December 3.—On the evening of November 20, the Johnstown College of Music presented Carlyle Swope, pupil of Alvord Druckenmiller, in piano recital at Cambria Library Hall. He played to a crowded auditorium and although only fourteen years of age, held the audience's attention from beginning to end with his excellent artistry and technic.

Johnstown, Pa., December 6.—An organ recital of interest was given at the First Lutheran Church on the evening of December 1 by Gordon Balch Nevin. Besides a number of selections of various well known composers, Mr. Nevin played his own Twilight Memories and the staccato etude, L'Arlequin.

The Central High School Auditorium was the scene of a fine recital on the evening of December 4, when Hanna Brooks, lyric coloratura soprano of New York, gave, with the orchestra of twelve pieces and the United Singers, a program of merit. Prof. Hans Roemer was the musical director.

Long Beach, Cal. (See Music on the Pacific Slope.)

Louisville, Ky., November 25.—Louisville is now entering upon another season of musical festivities, largely through the activities of P. S. Durham the city's first resident impresario who has devoted his energies to the musical interests here. Mr. Durham, during the past two seasons, has brought many well known artists. One of his first movements was to revive the symphony concerts for children at popular prices.

Under the local management of P. S. Durham, the 1924-25 season opened on the evening of October 13 at the Woman's Club Auditorium with a return engagement of Paul White-

SODER-HUECK

EMINENT VOICE TRAINER AND COACH OF

George Reinher, Walter Mills, Marion Lovell, Ellis Marion Shelling, George Rothermel, Harrington Kirkbride, Joseph Hempelmann, Rita Sebastian, Anna Reichl, Bertha Johnston, etc.

FALL CLASSES NOW IN SESSION

at the New York Studios: Metropolitan Opera House
Phone: 4119 Penn. and 5034 Penn. 1435 Broadway, New York



**"An Unusually
Beautiful Singing Tone"**

Your superb instrument gave me great pleasure in my concerts, for it possesses to a very marked degree an unusually beautiful singing tone—full of rich color and resonance."

MAY E. PETERSON

Lyric Soprano

Formerly of the Opera Comique, Paris, and Metropolitan Opera Co.

KRANICH & BACH
Ultra-Quality PIANOS
and PLAYER PIANOS

235 East 23rd St.

16 West 125th St., New York

man and his Orchestra. A large audience greeted the leader and his players.

On October 20, the Alda Metropolitan Quartet—Frances Alda, soprano; Merle Alcock, contralto; Armand Tokatyan, tenor, and Lawrence Tibbett, baritone, gave an operatic program including the second act of *Martha* appearing at the Woman's Club Auditorium.

On the evening of October 27, the 1924-25 Artists' Series, under the local direction of P. S. Durham, opened with a concert by Claudia Muzio and was followed by a return engagement of Tito Schipa at the Woman's Club Auditorium on November 3, the latter assisted by Jose Sschaniz, pianist. Both concerts will live in the memory of the audiences present.

The first of a series of Sunday afternoon musicales, under the auspices of the Louisville Conservatory of Music, was given the afternoon of November 9 in the ballroom of the New Brown Hotel by Frederic Morley, pianist. Mr. Morley, who is dean of the piano department of the conservatory, is a local favorite and a pianist of ability. A number of out-of-town guests attended.

Mu Sigma chapter of Mu Phi Epsilon, honorary national musical sorority, celebrated National Founder's Day with a dinner, the evening of November 13, at the Arts Club. Ruth Blakey, chapter president, was toast mistress. Others who spoke were Lillian Gibson Thompson, Carolyn Chrisman, Mary White, A. W. Mason and F. A. Cowles, director of the Louisville Conservatory of Music.

The movement to put the best music within the reach of children in this city has been endorsed by the civic bodies of Louisville and generously supported by the citizens here.

The Music Study Club held its first meeting of the season the morning of November 12 at the home of Mrs. J. M. Furman. A program of modern American and English music was given.

The first meeting of the music committee of the Crescent Hill Music Club was held the afternoon of November 12 at the home of Mrs. G. Fletcher Strain, with Mrs. Alfred Markham as co-hostess. The subject for discussion was *The Notation of Music*, with Fanny Mary Baldrige as leader.

Mrs. L. Philip Ewald, as chairman of the music committee of the Younger Woman's Club, was in charge of the program given October 14 at the Woman's Club. The subject for the afternoon was *Evolution of American Folk-Song*.

The annual program for Armistice Day was creditably given the evening of November 11 at the Warren Memorial Church. Those taking part were Arthur H. Almstadt, Mayor Huston Quinn, Col. Kirby Walker and Halsy Powell.

The first of a series of winter musicales, to be given by the Y. M. H. A., was heard on the evening of November 13 with Elda Laska, contralto, as the attraction. The program consisted of Yiddish and Russian songs. Two groups of violin were played by Howard Koch, with Sara Lee at the piano. The Rev. Dr. Joseph Rauch presided. The concert was given at the Y. M. C. A. Auditorium.

The first of a series of winter Sunday night concerts, to be given by the Louisville Lodge of Elks, was held the night of November 9 in the New Elks Art Auditorium, with Mary Adel Hays' Grand Opera Singers as entertainers. The group also included Elizabeth Barkley, Ludovic Huoy, Elmer Krug and Lowell Patton.

The Mary Plummer Hunt Studio of the Louisville Conservatory of Music presented the following piano students in recital at the Broadway M. E. Temple, the evening of October 12: Pauline Buford, Margaret Fust, Christian Buford, Louise Powell, Leora and William Lucas, Jack Dachery, Marjorie Crosby, Estelle Callahan, Dorothy Elbert, Thelma Arnold, Marguerite Mass, Margaret and Gladys Arnold and Florence Baily, assisted by the Sylvan Trio; also Helen Eichinger, piano; Frances Stoll, violinist; Meryl Chrisman, flute; Morris Perlemutter, violin; Julia Strickler, voice, and M. Crosby, reader.

Mrs. Edward MacDowell was presented in a lecture-recital recently at the Brown Hotel Auditorium by the Delta Omicron Sorority of the Louisville Conservatory of Music. The program, charmingly played by the pianist, was well chosen and prefaced with interesting data concerning the MacDowell Colony at Petersborough, N. H. The afternoon was distinctly MacDowell and the appreciative audience clamored for encores.

M. P. H.

Los Angeles, Cal. (See Music on the Pacific Slope.)
Miami, Fla., November 28.—The musical season was formally opened when the Miami Music Club held its annual reception to its president, Katherine B. Dungan. The event took place at the Hotel Halcyon. The various departments of the club contributed excellent numbers to the program. The Music Club Orchestra, under the direction of Walter H. Witko, gave numbers by Delibes, Langey, Finden and Friml. Eugenia Holmdale sang a group of Chinese songs, in costume, and Ethel Cool played two violin numbers. These young musicians represented the student section which is under Mrs. S. Le Roy Smith's direction. The Music Club Chorus sang a group of three songs, directed by Adelaide Sterling Clark. Helen Flanagan sang an aria from *Jeanne d'Arc* and a group of Scotch songs was splendidly given by Mrs. James A. Bissett. Accompanists were Helen Bertram Morgan, Mme. Graziana and Stephen Cool.

Large audiences have enjoyed the two meetings of the Miami Music Club held so far this season. German music was featured on the first and English music on the second program. Some excellent talent was heard, including Dorothy Stearns Mayer, Mrs. John M. Carlisle, Evelyn F. Sackett, Mrs. Bissett, Gertrude Wakefield Hassler, Walter Witko, Mrs. Charles H. Crandon, Ruth Frisbie, Francis Tarboux and Gertrude Baker. Margaret Gilday and Mrs. W. C. Littlewood read explanatory papers on each musical subject.

The Student Music Club is applying itself seriously this season, using Musical Form as its theme. Two excellent programs have been given. Sonata and symphony were studied at the first meeting and concerto, ronda and scherzo

at the last. Those taking part were Francis Shelton, Mrs. Charles H. Crandon, Ethel Cool, Dorothy Wells, Eugenia Holmdale and Margaret and Louise Ring.

The Aeolian Chorus gave its first concert of the season to a capacity house at the White Temple, Bertha M. Foster, head of the Miami Conservatory, directing. Those taking part were Mrs. Robert Taylor, Mrs. John R. Livingston, Mrs. John G. Brooks, Mrs. Stanley Wickinson, Eda Keary Liddle and Laurence Powell Everhart.

A delightful musicale was enjoyed at the home of Mr. and Mrs. Louis D. Gates recently. Vocal solos were sung by Mrs. Eugene B. Romfh, Mrs. John Livingston, Percy C. Long and Louis D. Gates. Accompanying them were Mrs. H. Pierre Brannings, Bertha Foster and Francis Tarboux.

The Music Festival Chorus is being reorganized and soon will begin work on the oratorio *Elijah*, which will be sung during Festival week. Prof. H. W. Owens will conduct this chorus and desires at least 1000 voices. All of the musical organizations are backing this movement to have a great music festival chorus in Miami.

A. F. Koerner, organist of the First Presbyterian Church, was surprised by the choir and other musical friends on his birthday. Mr. Koerner is an excellent organist and entertained his guests with a fine program.

A new addition to musical circles is Clarice Henning, of Atlanta, Ga., who will be contralto soloist at the White Temple during the season.

Mana-Zucca, with her husband, Irwin M. Cassell, has returned to Miami after a vacation spent in the north and will again resume her masterclasses at the Miami Conservatory.

S. L. R. S.

Montreal, Can. (See letter on another page.)

Oxford, Ohio. December 4.—Cecil Burleigh gave an interesting violin recital on the evening of December 3 before a large and enthusiastic audience at Oxford College, one of the oldest colleges for women in America. The program included the Grieg sonata in F major and a group of Mr. Burleigh's own compositions. Rounds of enthusiastic applause followed each number and the artist was forced to add numerous encores. Mrs. Clem A. Towner, of the college faculty, was the efficient accompanist.

F.

Philadelphia, Pa. (See letter on another page.)

Portland, Maine, December 10.—Charles R. Cronham, of Lake Placid, N. Y., has been engaged as municipal organist here and will assume his duties December 17. He will have charge of the Kotschmarr Memorial organ, said to be the second largest in the world, a gift to the city from Cyrus H. K. Curtis, of Philadelphia, head of the Curtis publications and a native of Portland. He succeeds Edwin H. Lemare. Mr. Cronham was for four years organist and instructor of music at Dartmouth College.

L. N. F.

Portland, Ore. (See Music on the Pacific Slope.)

Sacramento, Cal. (See Music on the Pacific Slope.)

San Antonio, Texas. (See letter on another page.)

San Diego, Cal. (See Music on the Pacific Slope.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Seattle, Wash. (See Music on the Pacific Slope.)

Stockton, Cal. (See Music on the Pacific Slope.)

Syracuse, N. Y. (See letter on another page.)

Toledo, Ohio. (See letter on another page.)

Washington, Ia., December 2.—The third annual community sing, sponsored by the musical department of the Fortnightly Club, was held on the evening of November 17 in the Methodist Church and was a huge success. Besides the Shields Orchestra, those taking part included a chorus of eighty from the junior high school, directed by

Bertha Hay, and the Boy's and Girl's Glee Clubs from the high school.

Waterbury, Conn., December 6.—On the afternoon of October 12, *Rigoletto* was given under the Prentzel management in Poli's Palace by the San Carlo Opera Company, as a part of the Columbus Day celebration. Tina Paggi appeared as Gilda; Demetrio Onofrei, Duke of Mantua; Jorgan Bendis, Rigoletto, and Ada Salori, Magdalena.

On November 16 the same company presented *Tosca*, the cast being as follows: *Tosca*, Bianca Saroya; *Scarpia*, Mario Villas; *Mario*, Gaetano Tommasini; *Angelotto*, Pietro Blasi; *Sacristan*, Natale Cervi; *Spolella*, Francesco Curci; *Scharrone*, Luigi De Cesare. This was also under the Prentzel management.

Mr. Prentzel brought Vladimir De Pachmann on November 10 and the Denishawn Dancers on October 16. Both concerts were given in Buckingham Hall.

Laeta Hartley, concert pianist, who is a member of the faculty of Saint Margaret's School as piano instructor, is giving a series of five musical talks on one Tuesday morning of each month at the studio of Fannie McCormack. Each talk is illustrated by Miss Hartley.

The Imperial Quartet, William Houston, William Blair, Elmer E. Wilson and Charles W. Platt, with Bessie Granger Wilson as reader, is giving, is giving some pleasing recitals here and in surrounding towns.

Two fine musical services have been given by the choir of St. John's Church on the first Sunday evening of the month, the choir being assisted by Jessie Wirth, soprano, and Mrs. Loring Burwell, contralto, with Loring Burwell and Louis H. Stocking as the tenor and bass soloists.

Mrs. Charles B. Toleman, soprano, and Louis H. Stocking, baritone, two Waterbury singers, sang for the Westinghouse Broadcasting Company at the Hotel Kimball, Springfield, Mass.

Watertown, N. Y., December 1.—A recital was given by Frank Parker, baritone from Utica, N. Y., on the morning of November 25 in the Historical Building. Among the numbers presented by this excellent artist appeared Schumann's *Widmung*, Bridge's *Love Went a-Riding* and others by Goatsley, Martin, Scarlatti, Caldara, Mozart, Hermann, Carpenter, Taylor, Hageman, O'Hara and Gilbert.

U.

Caselotti Pupils at Elks Memorial

At the annual memorial services of the Bridgeport Lodge, No. 36, B. P. O. E., on Sunday afternoon, December 7, at Poli's Theater, Bridgeport, Conn., Josephine Patuzzi, soprano, and Henry Rappa, tenor, two artist-pupils of G. H. Caselotti, were heard. The former sang *Dawn* (Curran), *Elegie* (Massenet) and *Vissi d'Arte* from *Tosca* (Puccini). Mr. Rappa contributed *For All Eternity* (Mascheroni), *The Little Old Garden* (Henrit) and *Until* (Sanderson). Mrs. Patuzzi and Mr. Rappa also sang a duet from *Cavalleria Rusticana* (Mascagni).

STEINWAY PIANO

CAHIER

World's Famous Contralto

205 W. 57th St., N. Y.



CALLI-CURCI

Homer Samuel's Pianist
Manuel Berenguer Flutist

Victor Records Steinway Piano

Management
Evans & Salter
627 Fifth Ave., New York.

VAN YORX THEO.—TENOR

Studios 4 West 40th Street, New York
Opposite Public Library. Tel. 4792 Penn.

MARION GREEN

36 Central Park South
New York City

TWENTY-SIXTH YEAR

GUILMANT ORGAN SCHOOL

Under the direction of DR. WILLIAM C. CARL

Featuring several special subjects including Service Playing, Conducting, Accompaniment of Oratorios and Hints on Choir Rehearsals, Theoretical Subjects and the Organ as a Solo Instrument.

Exceptional Organ Practice Facilities Address 17 East 11th Street, New York

PAUL BERNARD

CONCERT VIOLINIST

Available for Concerts, Recitals, etc.

Management State Concert Bureau,
Carnegie Hall, New York City

YEATMAN GRIFFITH

Teacher of Macbeth, D'Aleazar, Sparkes, Errolle, Stralla, Lappas and many other famous artists.
Studios: 316 West 82nd St., New York City. Tel. Endicott 8144

U. S. KERR

BASS BARITONE
RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 2970 Audubon

ROXAS

Vocal Coach
Coach and Accompanist to
MARTINELLI
for six years
Studio: 2231 Broadway, New York
Phone Endicott 6306

BOWIE

Voice Placement
COMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH
Trafalgar 9269 85 Central Park West, N. Y. City

GIUSEPPE BOGHETTI

OPERATIC and CONCERT TENOR
Graduate, Royal Conservatory of Music
MILANO, ITALY
Vocal Studios: 1710 Chestnut St., 35 Park Avenue, New York,
Philadelphia, Pa. N. Y. Caledonia 8519

Walter Henry Hall

Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.

William S. BRADY

TEACHER OF SINGING
Studio: 137 West 86th St., New York Tel. Schuyler 3580

MARIE SUNDELIUS

Soprano
With the Metropolitan Opera Co.
Exclusive Management:
HAENSEL & JONES Aeolian Hall, New York

Edwin Franko Goldman

CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 202 Riverside Drive, New York

Mme. HELENE SAXBY

(Paris—London—Dresden—Weimar)
Pianist, Composer, Ensemble Work
Highly successful in preparing Pupils for Repertoire, Concert, or
Exams (Voice or Piano). Studied Stenstam, Garcia, etc. Endorsed
by Clara Novello Davies, as her Southern representative.
Member of Key Club, N. Y.
212 HYDE PARK PLACE TAMPA, FLORIDA



VIOLINS
That charmed the
"LOUIS." Rare old
violins of established
authenticity
WURLITZER
CINCINNATI NEW YORK CHICAGO
51 E. Fourth St. 120 W. 42nd St. 207 S. Wabash Ave.

"Incomparable Butterfly"


TAMAKI MIURA
World Famous Japanese Prima Donna
Touring United States—Season 1924-25
CONCERT and OPERA
Maestro Aldo Franchetti
at the piano
Management: Fortune Gallo
Aeolian Hall, New York
Tel. Longacre 8635

REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending December 11. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Chappell & Co., Ltd., London; Chappell-Harms, Inc., New York agents)

THE WILD RIDE, THE BELOVED, THE SHORT CUT TO ROSSES, songs, by Vivian Hickey.

THE WEDDING, SOME DAY, songs, by Teresa Del Riego.

APPLE BLOSSOM, piano, by Cuthbert Clarke.
YEARNING, IN TOWN, songs, by Eric Coates.
LOUGHAREEMA, song, by Hubert Eisdell.
GOOD MORNING, song, by Denys Cleaver.
SUMMER AFTERNOON, song, by Royden Barrie.
TAKE ALL THY SORROWS, song, by Guy D'Hardelot.
TWO BRETON FOLK SONGS, arranged by Paul Edmonds.

NILE NIGHT, song, by Rollo De Freyne.
BLOW NORTHERN WIND, THE MERRY PIPER, songs, by Evelyn Sharpe.
THE FAIRY PATH, song, by Alec Rowley.
THE BEE'S SONG, BONNIE GEORGE CAMPBELL, songs, by Frederick Keel.

(G. Schirmer, Inc., New York)

WAKE! FOR NIGHT IS DEAD! song, by Carl Deis.
BLESSING, Thanksgiving song, by Pearl G. Curran.
BUILD THEE MORE STATELY MANSIONS, sacred song, by Mark Andrews.

AVE MARIA, song, with violin obligato, by Minnie T. Wright.

STILL, STILL WITH THEE, sacred song, by Henry Purmort Eames.

THREE SONGS FOR LOW VOICE, Song, Is So Old, Miniver Cheezy, Dark Hills, by Wintter Watts.

LYONESSE, song, by Cecil Forsyth.

I KNOW, song, by Pearl G. Curran.

SILVER TEARS, song, by Felix White.

THE RETURN, A BOAT-SONG, FLOWER OF BEAUTY, by Louis Victor Saar.

AS A MAY MORNING, song, by Mark Andrews.

BIRD MELODIES, twelve sketches based on bird themes, for piano, by W. B. Olds.

IN THE COUNTRY, cycle for piano, by Leo Ornstein.

SERENADE FROM DON GIOVANNI and STAND-CHEN, transcribed for piano by Wilhelm Bachaus.

SUMMER NIGHT, piano, by Walther Pfizner.

FROM A CARAVAN, suite for piano, by Lily Strickland.

A SAILOR'S PIECE, piano, by H. Balfour Gardiner.

WAGTAILS, piano, by Charles Hueter.

A BIRD IN A FLOWER GARDEN, piano, by Ida Bostelmann.

SONG, Chatterbox, Gavotte, Melody, piano, by Paul Zilcher.

TENNIS, BY THE BROOK, piano, by Paul Zilcher.

IN SLUMBERLAND, piano, by C. W. Krogmann.

THE CLOCK, piano, by Hazel Gertrude Kinsella.

THE WHIPPOORWILL, THE LITTLE DRUMMER, MARCH OF THE LITTLE LEAD MEN, piano, by Mary Ruth Jesse.

SPECIAL EXERCISES FOR DEVELOPING INDEPENDENCE OF THE FINGERS IN PIANO PLAYING (for each hand alone), Vol. 166, by L. Leslie Loth.

FOURTH SOLO BOOK (Vol. 116), for piano, by Angela Willer and Elizabeth Quail.

MAGIC MUSIC LESSONS, for piano, with verses (books I, II, III), by Elizabeth L. Gallagher.

A MODERN METHOD FOR THE GUITAR (Vol. 87), by Pascual Roch.

TROUBADOUR, Autumn Thoughts, for cello with piano accompaniment, by Arthur Kay.

DANSE ORIENTALE, for violin and piano, by Boris Levenson.

SERENATA, for violin and piano, by P. D. De Coster.

DANCE OF THE REED-FLUTES (Nutcracker Suite), transcribed for organ by Edwin Arthur Kraft.

(The Arthur P. Schmidt Co., New York)

CAMPMEETING, Negro Spiritual, by Harold V. Milligan.

I KNOW THE LORD'S LAID HIS HANDS ON ME, Negro Spiritual, by Harold V. Milligan.

IN ARCADY BY MOONLIGHT, by Gena Branscombe.

O SEA OF BLUE, duet, by Mertena L. Bancroft.

NIGHT and JOY IS IN MY HEART, songs, by Rob Roy Peery.

SCHMIDT'S COLLECTION OF SACRED SONGS FOR LOW VOICE, FOR MEDIUM VOICE, FOR HIGH VOICE (separate volumes).

MAZURKA BRAVURA, violin, by Marion G. Osgood.

(Carl Fischer, Inc., New York)

Concerto No. 2 (E Major) and Prelude (from the Cantata No. 35 for Organ and Orchestra)

By Bach; newly transcribed and edited by Alexander Siloti

The foreword of the present edition of the concerto states that this edition differs from hitherto published editions in certain particulars and that the changes have been introduced in accordance with Bach's own arrangement of the work as a piano concerto. Mr. Siloti also states that he has prepared a resonant and effective a piano accompaniment as possible exactly in accordance with Bach's scores, in order to enable violin soloists to use this concerto in recitals, that is, without orchestra. Mr. Siloti further states that his own ideas of phrasing the solo part have been carried out by Paul Kochanski. The edition is also rendered of special interest by the careful arrangement of all of the embellishments so that the violinist can not fail in executing them properly. The three movements fill four pages in this finely printed piano arrangement and the accompaniment, as might be expected, is carried out with traditional fidelity to the intentions of the composer. The edition is dedicated to the memory of Siloti's great master, Franz Liszt. It is a worthy tribute.

The arrangement of the organ prelude for violin and piano is a brilliant conception which brings this work within

reach of a large number of players to whom it would otherwise be a closed book. The music itself is singularly suitable to this sort of an arrangement. The flowing upper voice is taken by the violin throughout and has been set by Mr. Siloti in the center of the instrument, which is in accord with the customary writing of Bach's own time. The editor has shown such taste as might be expected from so eminent an authority in not unduly thickening the piano accompaniment, so that a pleasing and an agreeable balance is maintained between the two instruments. The house of Carl Fischer is to be commended upon the publication of these valuable works.

(G. Schirmer, Inc., New York)

Four Poems

By Marion Bauer

Dolce far Niente

An Eighteenth Century Tune, Arranged by Harold Bauer

Valse de Concert

By Mischa Levitzki

Concert Paraphrase

By L. Leslie Loth

Improvisation on a Japanese Tune for Violin

By Elrem Zimbalist

The Wind and The Cloud (Song)

By Frank H. Grey

Marion Bauer's four poems are songs set to words by John Gould Fletcher. Presumably they are called poems for voice and piano because of the elaborate nature of the accompaniments. Miss Bauer is well known to all musicians who are interested in the progress of American music, and she has done many graceful and attractive things in the past. These new works are perhaps more important than anything else that she has as yet published. They certainly indicate a decided development in her style and one presumes that it is fair and just to call them "modern." These compositions must be heralded as a real addition to the literature of American compositions.

The latest of the Harold Bauer transcriptions is a Gondolier song of Old Venice. It is an extraordinarily interesting piece of writing, whoever wrote it, and it is the suspicion of this reviewer that Mr. Bauer made it himself, although the title page gives no indication or inkling of the source except that the tune comes from the eighteenth century. The tune, however, in Mr. Bauer's treatment has been subjected to a harmonic development that is delightful, and the addition of counterpoints which are conceived after traditional idioms are well suited to the style of the tune. A fine and original work!

Levitzki, in his waltz, introduces himself to the public with his opus 1, as, if memory serves, Paderewski introduced himself to the public many years ago with his first composition, his famous Minuet. It is likely that Mr. Levitzki's waltz will become as popular as Paderewski's Minuet. It is just the same sort of tuneful and agreeable composition—honest, sincere, straightforward, brilliant and effective.

Leslie Loth has made a concert paraphrase for piano of Waldteufel's famous waltz, The Skaters, which was written many years ago in honor of the inauguration of the Palais de Glace, a landmark for many years in the lower end of the Champs Elysees. Everybody knows the waltz and everybody will appreciate this fine concert arrangement of it. It is interesting to think that all that is left of the highly fashionable pleasures of two generations ago is this music by Waldteufel. Skating, in the time of the Second Empire, was as much a part of Paris fashion as the balls and fetes that graced the capital in those days. And we have to thank that fashion for one of the really great tunes of popular music.

The Improvisation on a Japanese Tune, by Zimbalist, was dedicated to his Royal Highness Prince Asakira Kuni. It is to be assumed that it is really an authentic Japanese tune. It certainly has the sound of it, and the arrangement is carefully and skillfully carried out in the same style. The violin part is not especially difficult, but the piano accompaniment is quite elaborate. As a concert piece it will be appreciated.

Mr. Grey has written a great many pleasing songs, most of them in the nature of popular ballads, and they have been deservedly successful. This new song is rather of

ADELAIDE FISCHER

LYRIC SOPRANO

Phone Endicott 2540 401 Knabe Building, New York City

SINGERS:

Imperfect placement of the voice, enunciation or emission of the vowel sounds, POSITIVELY corrected in a few lessons by

PROF. ARTURO SERGIO

624 Madison Ave. (59th St.) Tel. Regent 7378.

NETTA CRAIG

SOPRANO

Concert, Oratorio and Recital

412 Knabe Bldg. New York

ERNÖ BALOGH

COMPOSER—PIANIST—COACH

Accompanist, Fritz Kreisler European Tour, 1923; Erika Morini, American Tour, 1924; also Maria Ivogün, Melanie Kurt, Hermann Jadowler, etc., etc.

STUDIO: 125 East 37th Street New York
Telephone Lexington 10172

ROEMAET ROSANOFF

CELLIST

Available for Concerts, Recitals, etc.

Management ARTHUR JUDSON 250 W. 57th Street
New York City

the nature of a piece for children. It has two short verses and is dainty, light and graceful.

(J. & W. Chester, Ltd., London)

Six Shakespeare Songs (Second Series)

By Mario Castelnuovo-Tedesco

This Italian composer is, by this time, well known, including his modernisms and his peculiarities. The modernisms and the peculiarities are here present in full force, and with them the effectiveness of which the modern Italian school is so capable.

The Bean-Flower; Impromptu in March (Songs)

By E. J. Moeran

Moeran is one of the finest talents in the younger school of British composers. Not long ago a quartet of his was published which showed a natural inventiveness and a genuine love for beauty that gave him high rank among the composers of the day. He is a modernist who uses his modernism not as a trick but for the evident delight of its expressiveness. These songs also indicate that he is able to write nicely for the voice, and their popularity is predicted.

Salve Regina (for Contralto or Baritone)

Edited by Granville Bantock

This is a tune taken from the Trappist Abbey of Our Lady of the Lake of Two Mountains at Oka, Canada. It is obviously a development of a Gregorian chant, and has been arranged with a contrapuntal accompaniment in a very skillful manner by Bantock. It would be effective as a unison chorus for boys' voices with organ accompaniment. The words are given in Latin and English, and there is an arrangement also for violin, viola or cello, with this same accompaniment.

(Composers' Music Corporation, New York)

Drake's Drum; Home-Coming

By Herbert J. Wrightson

A Place of Dreams; An Old Song

By Annabel Morris Buchanan

These songs by Wrightson are of popular ballad type and rather pretty in a way. The two songs by Buchanan are somewhat more pretentious, especially in the accompaniment and harmony, but the tunes are decidedly commonplace.

(Universal Edition, Vienna)

Tanzweisen

By Arthur Willner

This is a suite of piano pieces in very modern idiom. There are twenty-four pieces in the two books, each one a little more excessively peculiar than the other. The composer seems to have no end to the invention of peculiar contrapuntal and harmonic chord variations. Whether one could like it or not depends entirely upon the point of view and the extent of one's advancement in the art of modernistic appreciation. It is only fair to the composer to say that this modernism indicates a good deal of common sense and evident intention to write music that is worth something and not the mere grotesque impossibilities that so many modernists deal in.

(Max Eschig & Company, Paris; Fine Arts Importing Corp., New York)

Nocturne

By Arthur Van Dooren

This is a rather commonplace piece, of the kind that is called salon music. It is decidedly pretty and will certainly be appreciated as an addition to studio literature for the middle grade.

Sept Acrostiches; 1st Tango

By H. Cliquet-Pleyel

On the same cover upon which these pieces are listed we find a series of Blues and some jazz music, as well as some pieces in the manner of Erik-Satie. This gives us a very fair idea of the mental attitude of Mr. Cliquet-Pleyel. We are therefore not surprised in opening the music to find successions of semi-tones and dissonant sevenths as per the manner of the modernist. This music is clever of its kind. The themes are made out of the letters of various names of the French futurists, among them Milhaud, Honegger, Durey, Auric and Poulenc—the Six. The tango is of the same type though far more complicated than these others.

Throughout all of this music the composer leans to peculiarities of notation. We thoroughly dislike these peculiarities of notation, not only in the matter of this composer, but also in many others of the modern school as well. Such things savor of trickery and can not but cause us to doubt the sincere aim of these composers to write good music.

(Harms, Inc., New York)

Dance of Love

Words and Music by Cecil Arden; English Version by Frederick H. Martins

This beautiful song comes to the reviewer as a surprise in more ways than one. We well know the brilliant talent as a song interpreter of Cecil Arden, but had no idea that Miss Arden was sufficient of a linguist to write French poetry nor sufficient of the routine composer to produce so skillful a work as this. The work is in many ways an indication of a decided mastery in a harmonic sense as well as in construction and design. It is altogether a good song. The ideas upon which it is built are individual and forceful, and the vocal writing most effective. The English translation is good and the song may be sung as effectively in English as in the original. Looking over our list of reviews we discover that this is the first work of Cecil Arden that has come to this desk and we must assume that it is her op. 1. A very good start which she should follow up with others!

(Clayton F. Summy Co., Chicago)

The Kingdom Within

By William Lester

This is a sacred song to words by Sarah Roberts Wallbaum. The accompaniment is obviously designed for the

organ and will be found very effective, but it could also be used for the piano. The music is melodic, extremely simple and impressive. It is well written for the voice and singers will like to use it. It is a song that should be successful. It is published for low and high voice.

(Johs Church Co., New York and Cincinnati)

Consolation (Sacred Song)

By J. Lewis Browne

On the title page of this song it is stated that the words are by Thomas B. Neuhausen "written on the flyleaf of a Bible." It is obvious from the words that the whole poem is a tribute to the Bible. This is such an unusual thought and such an original one that the song is set in a class by itself among literature of sacred music and would seem to be applicable to all occasions. The tune is a simple one with fine simplicity and nobility and the accompaniment unaffected and equally impressive. There is a fine climax.

(Arthur P. Schmidt Co., Boston)

The Wind in the Willows (Piano), Tone Fancies (Piano), To-day (Song), Dreams of Yesteryear (Song)

By Ernest Harry Adams

The Farewell (Piano)

By Gerald Flavell

A Withered Rose (Song)

The Pipers' Song (Song)

By Anna Priscilla Risher

The first of these is a light and graceful study in broken chords, mostly for the right hand, which will be appreciated in the studio.

The next is called Dream Valley, a pastel, after a painting by R. Poetzelberger, being one of a set of tone-paintings inspired by pictures. There are seven in the set, but the one here mentioned is the only one at hand. It is a pleasant little piece and indicates an agreeable inventive faculty. The same comment refers to the two songs by the same composer. They are unpretentious and quiet little things, and should find a ready reception.

The Flavell piece is a sort of ballad, in the sense of a popular song, for piano. From beginning to end it is a simple melody and at the close, printed above the piano

score, is the word "Farewell" twice repeated. The purist may object to this sort of thing, but there is a tremendous demand for it in America.

Risher is an indefatigable composer, producing an amazing quantity of little pieces suitable for students and school work. They are very well done and fulfill their purpose. The first of these songs is provided with a violin obligato.

(Elkin & Co., London)

Four Preludes for the Piano

By M. Van Someren-Godfery

The first of these is a rapid study for the right hand in fives, a light and brilliant fantasy with strange rhythm. The next is a contrapuntal study. Number three is at once fiery and majestic, with strong rhythms, and demanding a heavy touch. The last of the set is also the largest of the set and is a speedy allegro with a very curious design in complex syncopation. All four preludes indicate a very real musical personality.

Snow

By M. Van Someren-Godfery

This is a song set upon a poem by Alfred Austin. It is a simple and beautiful inspiration.

(Hinds, Hayden & Eldredge, Inc., New York)

When Mother Wields the Shingle

By Victor Young

A particularly humorous encore number which could be used by an artist who has a sense of humor and can put the type over. Mr. Young says William R. Barbour "obtained from natives" this Tennessee Mountain song, which has been "delightfully transcribed and harmonized." There have been some splendid transcriptions made of native folk tunes by such eminent artists as David Guion, William Reddick and H. T. Burleigh, and such material has to be handled very skillfully to be effective.

Two Songs You Have Waited For

By SIDNEY KING RUSSELL

JOURNEY'S END

(Enoch & Sons) 2 Keys

THE LITTLE CHRIST CHILD

(H. Flammer, Inc.) 2 Keys; also Arr. as Anthem

UTICA CONSERVATORY OF MUSIC

UTICA, N. Y.

ALFRED H. JAY and JOHANNES MAGENDANZ, Directors
Thirty-sixth Season

All branches of music represented by thoroughly equipped teachers.
Address Registrar for catalogue and information



HAROLD BAUER

An Outstanding Pianist of all times

writes as follows of the

Mason & Hamlin
Pianos

"Since my first visit to this country my admiration for these noble instruments has increased with each successive tour. They not only represent the most perfect examples of the piano maker's art, but fulfill every imaginable requirement from the point of view of both pianist and audience, and are the most superbly beautiful instruments that I know."

MASON & HAMLIN CO.

BOSTON—NEW YORK

Activities of Judson Artists

Ruth Breton's appearance as soloist with the Philharmonic Orchestra in New York on December 28 will be followed by an appearance with the Cleveland Orchestra on January 25. In her relatively short public career, Miss Breton has appeared with four major orchestras—the St. Louis, the Cincinnati, and the two named above. She is booked for an appearance in Providence on December 28.

Alfred Cortot will arrive in New York on January 18 on the S.S. Savoie, according to word received by Concert Management Arthur Judson. His first engagement here will be with the New York Symphony Orchestra in New York on January 24 and 25. On the evening of the latter date, Mr. Cortot will be heard in Philadelphia. His present tour is one of the most crowded ever attempted by him.

Claire Dux is spending the holidays in Chicago. She will return to New York immediately after New Year's for her recital on January 5. The program for this recital, incidentally, includes two groups in English.

Carl Flesch sails for America today, December 18, and arrives a day or two after Christmas.

Three appearances with the Philadelphia Orchestra are in the offing for Wanda Landowska, on December 26, 27 and 28. On January 4, Mme. Landowska will be heard as soloist with the New York Symphony, and on January 16 she will be heard in the second of her series of New York recitals of seventeenth and eighteenth century music for harpsichord and piano.

The New York String Quartet won high commendation for introducing to New York on their only recital there Hindemith's third quartet. This ensemble has had one novelty on each of its New York programs, and every novelty has been well received. In addition to Hindemith, Novak, Suk and Pierre Menu have been represented on the

quartet's program. This summer, the members of the quartet examined many manuscripts which had been submitted to them, but found no work suited to their needs. They will, however, read any score that is submitted to them.

Ernest Schelling seems to attract crowds or to be attracted by crowds or both. On December 30 he is participating in the festival of nineteen pianists at the Metropolitan Opera House in New York, and on January 4 he is conducting an orchestra for three other pianists, Maier and Pattison and Arthur Shattuck. Mr. Schelling will be heard in a solo recital in New York later in the season.

Carlos Salzedo reminded the many auditors at the first concert of the International Composer's Guild that he is an accomplished pianist as well as a harpist when he played accompaniments for Ursula Greville. Mr. Salzedo also played the harp in one work, appearing with the little orchestra directed by Eugene Goossens.

Nina Morgana was invited to sing for the Czarina under the auspices of the Colonial Dames of America at Park Lane in New York on Sunday evening, December 7. Miss Morgana sang and received the plaudits of the distinguished visitor.

Florence Trumbull and Alexander Brailowsky

Florence Trumbull, Leschetizky's brilliant young assistant, has had the great satisfaction of seeing her prediction regarding Alexander Brailowsky fulfilled in this country as well as abroad, as was proved by his recent remarkable debut in New York.

Miss Trumbull's part in Brailowsky's musical development was unusual and unique, as it was she, and not the master, Leschetizky, who first recognized and believed in the boy's genius. The Brailowsky children were brought to Leschetizky by their parents from Russia in 1911. The master at

N. C., High School; 4, Louisburg College, N. C. (third time); 5, Woman's Club, Norlina, N. C.; 8, Civic League, Southern Pines, N. C.; 10, New Willard Hotel, Washington, D. C.; 16, Middletown, Del., and December 17, Lancaster, Pa. And that Mrs. Lawson is enjoying genuine success everywhere she appears is evident if the accompanying excerpt from the Rockville News may be accepted as a criterion. "The Gleaners' Class of the Baptist Church Sunday School are to be congratulated for the splendid and highly enjoyable song recital they gave to the public, in the person of Franceska Kaspar Lawson, of Washington. It was the best entertainment of that character ever presented in our town, and if that rarely superior vocal musical artist visits Rockville again there is not a building of sufficient capacity to hold the audience that will greet her."

Hutcheson in All-Chopin Program

For his fourth Aeolian Hall recital on Saturday afternoon, December 27, Hutcheson will present an all-Chopin program—a task of unavoidable and regrettable omissions, Hutcheson admits, but owing to the limitations of one recital program.

Following no chronological order, Hutcheson opens with the sonata in B minor, a work of Chopin's later years, and published under the opus number 58. Of the smaller forms of composition, the program includes the ballade in G minor, the last mazurka of op. 33, the first nocturne of op. 62, the valse in A flat, which Chopin composed under the romantic spell of his second "ideal," Maria Wodzinska, the scherzo in C sharp minor, five etudes, and six preludes. Of the etudes, one is the so-called Revolutionary Study, written by the composer in a fever of patriotic revolt when he heard the news of the capture of Warsaw by the Russians in 1831. As for the preludes, it is unfortunate that there is no means of knowing definitely which ones were composed during the composer's stay at Majorca; but that certain of the preludes were inspired within the gray cloistered walls of Valdemosa is shown by the following lines from George Sand's "Histoire de ma vie":

"It was there (in the Carthusian monastery) that he composed the most beautiful of those short pages he modestly entitled preludes. Several present to the mind visions of deceased monks and the sounds of funeral chants which beset his imagination; others are melancholy and sweet—they occurred to him in the hours of sunshine and of health; others again are of a mournful sadness, and while charming the ear, rend the heart."

The one certain fact in connection with the preludes is that they were finished at Majorca and sent to Pleyel in Paris, who had bought the copyright for two thousand francs.

Ralph Leopold at Wilson College

On November 24, Ralph Leopold gave a piano recital at Wilson College, Chambersburg, Pa., offering a program which comprised the Prelude and Fugue in E minor, op. 35, Mendelssohn; Chopin's Nocturne in G major, and Scherzo in C sharp minor; Sonata op. 53, Schytte; a group of four Grieg numbers; Jongen's Clair de Lune and Soleil a Midi; Liebestraum, Liszt; and Etude, by Leschetizky.

That Mr. Leopold scored a big success was evidenced by the prolonged applause bestowed and the insistence for extra numbers.

Margaret Morris Sings the Cry of The Woman

Margaret Messer Morris, soprano, of Los Angeles, Cal., has been singing Mana-Zucca's song, The Cry of the Woman, on her entire western tour. At each performance this song was re-demanded.

LOUIS BACHNER Voice

Teacher of Schumann, Karlin Branzell, Laubenthal and many other leading European artists.

Assisting Teacher: CURTIS V. CRELLIN Berlin W. 15, Konstantinplatz 62

WAGER SWAYNE Pianists Prepared for Public Appearances

3 Ave, Sully Prud'homme (Quai d'Orsay) Paris VII, France

JOHN HEATH CONCERT PIANIST AND INSTRUCTOR 22, Rue Visconti

Jean de Reszke
53 Rue de la Faisanderie
Paris

ANTONIO BASSI

Correspondent and representative of
the Musical Courier for Milan, Italy,

will be glad to hear from all Americans
studying, singing or playing in Italy and is
always at their service for information of any
sort, which will be gladly furnished without
charge by correspondence or in personal in-
terviews.

Milan office of the Musical Courier, via
Durini, 31

Telephone 10-345

TEACHERS OF THE
Effa Ellis Perfield SystemWHO HOLD 1923 AND 1924
DIPLOMAS

NEW YORK

RAYMOND BURROWS
Concert Pianist and Teacher
CARLOS FESSLER, Assistant
Studio: 62 West 82nd Street, N. Y. City.
303 Ridgewood Road, South Orange, N. J.
Phone: Endicott 3745; South Orange 1251-M

MILDRED HAIRE
Piano and Class Lessons
Teacher at Englewood Conservatory
Studio: 35 E. 30th St., N. Y. City
Tel.: Mad. Sq. 8189.

RUTH JULIAN KENNARD
Piano and Class Lessons
Studio Address: 2720 Broadway, corner 104th
St., New York City.
Phone: Academy 5660

IDIS LAZAR
Concert Pianist and Teacher
50 Morningside Drive, Apt. 45, New York
Phone: 7179 Cathedral

JENNIE S. LIEBMAN
Piano and Class Lessons
1140 St. John's Place, Brooklyn
Phone: 9981 Decatur

MABEL COREY WATT
Examining Normal Teacher
Director of Music, Flatbush School
Four Assistant Teachers
94 Prospect Park W., Brooklyn
Phone: South 1048-J.

MISSOURI

FLORENCE E. HAMMON
Examining Normal Teacher
Nine Assistants
Musical Art Bldg., St. Louis

NORTH CAROLINA

JULIA PRICHARD
Certified
Individual Piano Lessons—Mentorship
Classes—Demonstrations.
Winston-Salem, N. C. Greensboro, N. C.

FOREIGN

CANADA

CARA FARMER
Piano and Class Lessons Demonstrations
Certified Normal Teacher
Mothers' Creative Music Course
750 Bathurst, Toronto

Teachers Using the Perfield System

NEW YORK

FRANCES V. ROCHE
Accompanist, Piano and Class Instruction
176 East 96th St., N. Y. Phone Lenox 1209

MARY C. STOWE
Teacher of Piano
Pupil of Rolf, Moszkowski, Theol Burnham
275 Central Park West, N. Y.

NEW JERSEY

ETHEL Y. THOMPSON
President, Roseville Music Club
Individual and Class Lessons
11 Pittsfield Ave., Cranford

FLORIDA

BERTHA FOSTER
Miami Conservatory of Music, Miami

IOWA

ETTA GABBERT
Teacher of Piano, Pipe Organ, Harmony
and Theory
Individual and Class—All Ages
Studio: 1924 Fernum Street, Davenport

WASHINGTON

ALICE REYNOLDS FISCHER
314 E. Birch, Walla Walla

FOREIGN

CHINA

EMIL DANENBERG
Pianoforte Instruction
Pupil of Teichmüller (Leipzig)
The Albany, Hong Kong

290 Teachers and Schools are using the
Perfield System in New York and vicinity



FLORENCE TRUMBULL AND ALEXANDER
BRAILOWSKY.

once sent the little eight-year-old "Wunderkind" Sivra, to Florence Trumbull to "vorbereit." Alexander, six years his sister's senior, was sent to someone else. During the next year and a half, the Leschetizky colony heard only of the wonders of this little girl. The master was most extravagant in his praise, prophesying that before the child was sixteen she would have earned wealth to equal Paderewski's.

During this period, he had only abuse and discouragement for Alexander. Now it was for Alexander that the whole family had been sent from Russia to Vienna. They were about to return in dismay and disillusionment. First, however, the father went to Florence Trumbull and begged her to take over Alexander and see what she could do. (The father Brailowsky was always present at his little girl's bi-weekly lessons with Miss Trumbull and thus knew in what measure Miss Trumbull was responsible for her success.) Miss Trumbull accepted Alexander as a pupil, after informing the master of what she was about to undertake. Leschetizky discouraged her and said it would be of no avail. Nothing daunted, the lessons began. After seven weeks, Miss Trumbull took Brailowsky back to the master who then expressed himself in terms of unstinted satisfaction. From that hour, Brailowsky became a star of the Leschetizky classes; his little sister taking second place. He continued his bi-weekly lessons with Miss Trumbull for two years in conjunction with frequent lessons of the master, Leschetizky, at which Miss Trumbull was always present.

The fact that the whole Brailowsky family followed Miss Trumbull in her summer outing three successive years—1912 to the Wachau, Austria; 1913 to Florence, Italy, and 1914 to Lausanne, Switzerland—shows in what esteem they held her. The accompanying picture of Alexander Brailowsky and Florence Trumbull was taken shortly before his debut in Vienna.

Rockford Enthusiastic Over Lawson

One of the best proofs of an artist's success is a reengagement. Franceska Kaspar Lawson is not only filling first reengagement appearances, but also is giving her third, fourth and even fifth recital in many places. Evidence of this will be found in a perusal of some of her recent and forthcoming engagements: November 8, Blackstone College (fifth time); 11, Ashland High School (third time); 15, Daleville College (third time); 17, Marion College (second time); 20 and 21, song recitals in Johnson City, Tenn.; December 1, Woman's College, Faison, N. C.; 3, Roxboro,

GRAND RAPIDS DELIGHTED WITH ROLAND HAYES' SECOND CONCERT

Josef and Rosina Lhevinne Please—San Carlo Company
Gives II Trovatore, Martha and Barber of Seville—
Sousa and His Band Enjoyed—Farrar in
Carmen—Other News

Grand Rapids, Mich., November 24—For its second concert of the season, the Mary Free Bed Guild presented Josef and Rosina Lhevinne in piano recital on November 19, in Powers' Theater. For an opening number, Mr. Lhevinne gave a splendid performance of the Bach d'Albert prelude and fugue in D major. A group of four Chopin compositions was delightful. His last group, consisting of works of Albeniz, Debussy and Busoni-Liszt, was enthusiastically applauded and the artist added the Schulz-Evler transcription of the Blue Danube Waltzes.

The numbers played with Mme. Lhevinne were the Mozart sonata in D major; Busoni's Duetto Concertante, and a Bourree and Gigue by Villamin. Mme. Lhevinne's style is as beautifully finished as her husband's, and their ensemble playing was delightful.

ROLAND HAYES MAKES SECOND APPEARANCE

When Roland Hayes, negro tenor, appeared before a Grand Rapids audience for the second time, he was greeted with a burst of applause that was repeated again and again during the evening. The concert took place on November 21, in the auditorium of Central High School. It is difficult to choose any numbers for especial praise in a program so artistically rendered. William Lawrence, his accompanist, added to the enjoyment of the evening.

FARRAR HEARD.

Geraldine Farrar and her company gave an abbreviated version of Carmen, October 16, in the Armory. Excellent music was furnished by an orchestra led by Carlo Peroni.

SAN CARLO COMPANY OFFERS THREE PERFORMANCES

The San Carlo Opera Company was here on November 6 and 7 for three performances in the auditorium of Central High School. II Trovatore was the first opera sung, with Ludovico Tomarchio in the title role. Ada Salori as Azucena deserves especial commendation, her voice and acting creating enthusiasm. Elda Vettori was an attractive Leonora and Amund Sjovik excelled as Ferrando. Giuseppe Interrante was Count di Luna, Yolando Rinaldi was Inez, and Giuseppe Cavadore was Ruiz.

Martha was the matinee offering and in this Giuseppe Interrante was admirable as Plunkett. Lady Harriet was sung by Yolando Rinaldi; Nancy by Ada Salori; Lionel by Louis Rousseau; Tristan by Felice de Gregorio, and the Sheriff by Amund Sjovik.

In their last performance, a spirited presentation of the Barber of Seville, the parts were all well cast. Tina Paggi as Rosina was sprightly and vocally excellent and Bernice Schalker made an unusually good Bertha. Felice de Gregorio sang and acted well the part of Bartolo, and Giuseppe Cavadore, as Count Almaviva and in the small role of Fiorello, was pleasing. Giuseppe Interrante as Figaro, and Amund Sjovik as Basilio, were both excellent.

The music for the three operas was played by a well-trained orchestra, under the capable leadership of Aldo Franchetti.

SOUSA AND HIS BAND.

On November 11, Sousa and his Band appeared in the Armory, giving a stirring presentation of solo and ensemble numbers. Perhaps the most interesting one was an effective arrangement of the Strauss symphonic poem, Don Juan. In response to insistent encores after each number, a generous addition of Sousa's own marches was heard. Soloists were Nora Fauchald, soprano; John Dolan, cornetist; Robert Gooding, saxophonist, and George Carey, xylophonist.

While in the city Mr. Sousa was the guest of his sister, Mrs. James McKenzie Bower.

NOTES.

Two enjoyable concerts have been given in the course arranged by the music committee of First M. E. Church; the first, on October 29, by Glenn Drake, tenor; Aldo del Misier, violinist, and Robert Macdonald, pianist, all from Chicago. The other concert in this course was on November 21, by Mme. Sturkow Ryder, pianist, and Evelyn Lovett, reader, also from Chicago. Mme. Sturkow Ryder, among other numbers, offered her own collection of short pieces called The Zoo. With Miss Lovett she gave Cole's King Robert of Sicily.

The St. Cecilia Society presented a program of Scandinavian music on October 17, Mrs. Glenwood Fuller being chairman of the day. Those taking part were Kathryn Strong, contralto; Mrs. Stephen Collins, pianist, and Albin Preusse, violinist. The accompanists were Mrs. R. A. Dorman and Eleanor Bramble.

An artist recital by Jurien Hoekstra, baritone, took the place of the regular meeting of the St. Cecilia Society on October 31. His accompanist was H. Glenn Henderson. The chairman of the day was Hazel McEachron.

On November 14 the St. Cecilia Club recital was given by Grace Otte Van't Hof, pianist; Mrs. Loren J. Staples, contralto, and Constance Helen Duin, violinist. Mrs. Van't Hof, formerly of this city but now of Chicago, received a warm welcome from her old friends in the society. Miss

Duin, recently returned from extended study at the Cincinnati Conservatory of Music, played with temperament and musical feeling. Olive Tuller was her capable accompanist. Mrs. Staples' even contralto voice showed to advantage in songs by Eastwood Lane, Cyril Scott and Campbell Tipton. Sympathetic accompaniments were played by Eleanor Bramble. Mrs. Harry J. Hagens was chairman of the day.

The St. Cecilia Society furnished part of the program for the third annual meeting of the Grand Rapids district of the Michigan Federation of Music Clubs, held on November 6 at the home of Alice Dawson at Fennville. Mrs. Thomas B. Ford, soprano, and Mrs. Lueve Parcell, pianist, represented the society. Others clubs sending active representatives were the Douglas Music Study Club, the Philharmonic Club of Cadillac, the Allegan Music Study Club and the Fennville Rubinstein Club.

Two concerts on the Young Men's League Lecture Course have taken place, the first on October 30 in the auditorium of Central High School by Karl Wecker, violinist, conductor of the Grand Rapids Symphony Orchestra and director of music in Central High School, and by Ben Leavenworth, tenor. Mr. Wecker played with beautiful tone and facile technique. Mr. Leavenworth, who has since left for New York to study with Edgar Schofield, was much applauded for his sympathetic singing of two groups of lyrics. The accompaniments were played by Helen Baker Rowe. The second concert, on November 20, was a program of sacred music by the choir of St. Mark's Pro-Cathedral, under the direction of Harold Tower, organist and choirmaster. Besides the concerted numbers, solos and duets were sung by Abram Hazenburg, bass, and Andrew Sessink, tenor.

The United States Marine Band, William H. Santelmann, leader, gave a concert in the Armory on November 9, playing an interesting program with spirit and precision. Mr. Santelmann's band arrangement of the Weber-Weingartner Invitation to the Dance was conducted by Taylor Branson, second leader, and brilliantly played by the band. Soloists were Arthur S. Witcomb, cornetist, and Robert E. Clark, trombonist, who played an original composition, May Blossom. On November 2, Walter Blodgett, assistant organist at St. Mark's Pro-Cathedral, gave an organ recital of French music. He was assisted by the choir, which sang several selections by Gounod.

Harold Tower, organist and choirmaster at the same church, gave three fine organ programs on November 9, 16 and 23. He was assisted by the choir and by Andrew Sessink, tenor, and Abram Hazenburg, bass.

The Marmein Sisters, Phyllis, Miriam and Irene, presented a delightful program of dances and dance dramas on November 16 in Powers' Theater. The musical accompaniment was well played by an ensemble of violin, flute, cello and piano.

On November 4, an organ recital of merit was given in Trinity Community Church by Raymond C. Robinson, a member of the faculty of Boston University and of the New England Conservatory of Music. He was assisted by Mrs. Harold Nye, contralto.

On October 30, Emory L. Gallup gave two organ recitals in Fountain Street Baptist Church for the State Convention of Teachers and for the delegates from the Western State Normal College at Kalamazoo. These are the first public recitals which Mr. Gallup has given since becoming a permanent resident of this city.

An organ recital was given on October 18 at Second Congregational Church by Edith Loomis Lewis, assisted by Joseph Hummel, baritone.

The Furniture City Band, Oris Bonney director, gave the first program of the entertainment course of the Young Calvinists on November 13 in the auditorium of Central High School. Jay Rietberg contributed several baritone solos. The band has just finished its successful series of outdoor concerts. Among the local artists assisting were

Elizabeth Barker Van Campen, soprano, and Peter Smits, tenor.

Another fine series of park concerts was given by the Grand Rapids Concert Band, Walter Goble, conductor. Among the assisting soloists were Irene Goble, soprano, and Mrs. John Smolenski, contralto.

Pupils of Jeannette DeVries gave the first of a number of programs of vocal and instrumental music, on October 22, in her home studio.

Lillian Thomas Johnston, of Chicago, has opened a studio in the Gilbert Building and announces a master course for advanced vocal students.

Mrs. Thomas C. Irwin, soprano, accompanied by Elizabeth Horner, gave a program before the Rubinstein Club of Fennville.

The course of three concerts which was to have been given by the Detroit Symphony Orchestra has been cancelled. H. B. R.

Inez Barbour in Demand

Inez Barbour achieved a signal success when she sang for the Composers' League on November 16. Lawrence Gilman said: "The songs were sung with insight and sympathy by the admirable musicianly singer, Inez Barbour."

As a result of the splendid impression Inez Barbour's work at the recent festival made on the Worcester chorus, when J. Vernon Butler greeted his chorus at the first rehearsal, the demand was unanimous for Miss Barbour to sing at the first performance of the Worcester Oratorio Society, December 30.

Gray-Lhevinne at Ashland, Pa.

Gray-Lhevinne, violinist, gave two recitals recently at Ashland, Pa. As a result Ashland is desirous of hearing this charming artist again.

GALLI-CURCI

SCHIPA

LHEVINNE

Management

Evans and Salter

527 FIFTH AVE., NEW YORK

DUNNING SYSTEM

of Improved Music Study
for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City; Normal Class, New York City	BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.	HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill.
MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.	IDA GARDNER, 18 West Fifth Street, Tulsa, Okla.	MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.
KATHARINE M. ARNOLD, 93 Madison St., Tiffin, Ohio. Arnold School of Music.	GLADYS MARSALIS GLENN, Box 1188, Amarillo, Tex.	MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.
ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.	MRS. T. O. GLOVER, 1825 German Ave., Waco, Texas.	VIRGINIA RYAN, 940 Park Avenue, New York City.
ELIZETTE REED BARLOW, 48 George St., Newbern, N. C.	MRS. TRAVIS S. GRIMLAND, Memphis, Tenn. For information address 5839 Pale Pinto St., Dallas, Texas.	MRS. STELLA SEYMOUR, Garden Street, San Antonio, Tex.
MRS. JEAN WARREN GARRICK, 160 East 68th St., Portland, Ore.	MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 5, 1925.	ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes Dallas, Texas, Oct. and Nov. Chicago, Dec. 17th through January.	MRS. S. L. VAN NORT, 2815 Helena St., Oklahoma City, Okla.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Jan.: Cincinnati Conservatory, June.		MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

RAISA

Dramatic Soprano
Chicago Opera Company

Management:

R. E. JOHNSTON

1451 Broadway

New York

Associates: L. G. BRID and PAUL LONGONE

BALDWIN PIANO

VOCALION RECORDS

RIMINI

Baritone
Chicago Opera Company

M
I
S
C
H
A

LEVITZKI

The Phenomenal Pianist

Season 1924-1925

In America

Exclusive Management: DANIEL MAYER

Aeolian Hall, New York

Steinway Piano Ampico Records

TAIFUN HAS PREMIERE AT THE MANNHEIM NATIONAL THEATER

Japanese Tragedy by Melchior Lengyel, With Music by Theodor Szanto

Mannheim, November 29.—Again at the sign of Verismus; no overture, modern men in modern surroundings speaking the language of every day and singing into the bargain! The music illustrates, underlines, describes, gives psychological commentary. The contrast is shown between Japanese-exotic nature and that of a Parisian grisette, and is musically taken full advantage of. The composer, a Hungarian, born in Vienna, living in Paris, wrote the opera, as far as I know, during the war. Detailed studies of popular Japanese music led him to the harmonic character of the piece, which to be sure is little different from the successive fifths and fourths, the glissandos on the harp, violin tremolos con sordino, the abundance of xylophone and celesta of the "modern" average manner. The Paris milieu is, however, characterized by Puccini-like tone-combinations. The spirit of the whole work indeed lies in this direction.

The drama has already been played on many stages of the world. It treats of the conflict of a great love-passion (Taifun, the storm of the passions) with patriotism. Dr. Tokoramo, a Japanese, is madly in love with a beautiful but dangerous siren who shares his sentimentality. Like all his Japanese friends who gather at his house, he knows but one ideal, patriotism and duty. He is in Paris on a secret mission, and almost betrays the secret to his beloved, the beautiful Helene/la Roche, in his love frenzy, when from without the chorus one of his Japanese friends recalls him: "Be silent as the grave." In time he returns to his senses and is warned. His friends, however, recognize the great danger into which the inquisitive Parisian can bring him

and them all. They demand of him that he shall definitely break with her, all the more as she loves another, the author Beinsky. Tokoramo repels her, full of jealousy, and will have done with her. But she, furious at such a repulse, allures him again and when he miserably yields to her, she thrusts him back with contempt, saying "his yellow color is disgusting to her." When she hurls at him the words "You yellow carcass" (a fine lady in truth) he at last gets into a sufficient fury to strangle her. His friends, summoned, rival each other in wishing to give themselves up to justice instead of him, so that he can fulfill his mission. The youngest is happy to be the one destined to go to prison for him. But in vain, the Taifun carries off the incurable lover through a heart seizure, but not before the lost beloved again appears in a wonderful operatic apparition, singing and dancing in the figure of a Geisha. For the assembled Japanese there remains but one thing of importance: the Country, Work and Duty.

The performance, under the excellent conductor, Richard Lert, was on a high level. The Tokoramo of the sympathetic baritone, Carston Oerner, and the Helene of Fraulein Elisabeth Gritsch, a real Parisian in appearance and dress, excelled beside Karl Mang, Hans Fideser, Paul Berger, Karl Zoller (all Japanese) and Fritz Barthling's tenor as Beinsky. The Japanese might certainly have looked more genuine.

The scenery by Heinz Grete was tasteful, refined, corresponding to the production as a whole.

H. LISMANN.

FRIEDA HEMPEL

When a Man Wants to Throw His Flute Away

"Birds have no publicity agents. The poets who sing their praises do so out of fullness of heart and pure joy at their exquisite music. It is in the same spirit men and women all over the world speak, write and dream of Frieda Hempel. Their praise may seem extravagant and immoderate before one has heard her. After hearing her one feels they can never have said quite enough."

The Manchester (England) Evening News thus begins its review of Hempel's concert there on November 6. The writer—W. J. H.—goes on to say: "Others more in a position than ourselves to judge have told us emphatically that she is of the world's greatest. Certainly it is many a long, long year since Manchester heard any other singer, in her own way, so greatly pleasing. The scene at the conclusion of Mr. Brand Lane's concert at the Free Trade Hall on Saturday night was remarkable. Men and women, with hands tired and tingling from continual clapping, with sparkling eyes and flushed faces, excitedly whispered to each other that never had they heard anything like it before, and then in a louder voice joined in the ecstatic 'bravos' and hoarse supplications to the little, fair-haired smiling lady for 'just one song more.'"

"Gracious and grateful, she gave it: Home, Sweet Home, as she had before that given us Schubert's Auf dem Wasser, Dixie, and The Carnival of Venice with a verve, feeling and expression that needed both eye and ear to appreciate. No wonder staid old men lost their heads in demands for encores."

"And then in the delicious acrobats of the favorite of coloratura singers, Ombra leggiera, there were moments when, shutting one's eyes, it was impossible to tell which was voice and which flute, so wonderfully did both blend as one. Any flutist but Signor Amadio must have felt tempted to fling away his flute in disgust, and yearn to listen only to the glorious song-bird beside him. For only to an

Amadio is it given to produce the notes and tones of a Hempel.

"A wonderful evening, helped, too, by the playing of Coenraad V. Bos as accompanist."

"As we said at the beginning, such language may seem extravagant, but then perhaps you have not heard a Frieda Hempel concert. If so, there is still opportunity. She is making her second and final appearance of the season here next Saturday."

Dadmun Well Liked in Wheeling, W. Va.

Royal Dadmun, baritone, created a fine impression in Wheeling, W. Va., on November 17. The Intelligencer said in part: "Royal Dadmun, one of the most popular baritones on the American concert stage and quite deservedly so, gave an excellent recital in the Scottish Rite auditorium last night, assisted by Mildred Dilling, harpist. Mr. Dadmun was in rich, viable voice, his middle and lower registers being especially productive of a resonant tonal quality both velvety and firm. From the classic severity of Handel, through the dissonances of the Russians and the evangelical ecstasies of the American hero, to the rousing ballads of adventurous England, Mr. Dadmun sang, always with good diction, musical authenticity, and perfect taste. His encores included the Roundup Lullaby and My Lindy Lou."

None the less complimentary was the comment of the Register: "Mr. Dadmun and Miss Dilling, in recital last evening, captivated the large audience by their superb program, and the warm reception accorded them was well merited. The appreciation of their work expressed by the hundreds assembled is best evidenced by the fact that several added numbers were given by both artists in response to insistent encores. Mr. Dadmun appeared here last year with the Victor quartet and popular demand influenced the association to seek his presence again in Wheeling. His program was diversified and cleverly arranged to permit full play to a voice of uncommon range and richness. He is no sentimental artist, but a capable performer fully displaying the

sincere art which has won him an enviable position among those who minister to the musical need of the great American public."

PHILADELPHIA

(Continued from page 5)

fine was his reading of the Beethoven Funeral March, played in memory of Puccini between the third and fourth acts, after James Francis Cooke (introduced by Mr. Hammer) made a short eulogistic speech praising the gifted composer. This presentation of Madame Butterfly might well be called a bit of history, for the news of the composer's death arrived during the performance.

Following the opera, Andreas Pavley with his company, including Mlles. Dagmara, Campana, Romany and Samuels, gave five charming dance divertissements.

AIDA

On the night of November 29, the San Carlo Opera Company brought its Philadelphia engagement to a brilliant close when they presented Aida before one of the biggest paid houses there has been here for years. It was completely sold out even to all available standing room and hundreds were turned away. The enthusiasm of the audience inspired the cast. Mme. Saroya sang and acted the role of Aida splendidly. Tommasini was in fine voice and made the most of Radames. Their scene on the bank of the Nile was exceptionally good. Stella De Mette made a charming Amneris and sang well. Mario Basiola, as Amnaro, again did fine work. Pietro De Biasi was an excellent High Priest. The minor roles, taken by Natale Cervi and Yvonne Trava, were satisfactory.

Last, but by no means least, comes Maestro Guerrieri, whose splendid conducting is deserving of high praise. The Pavley-Oukrainsky Ballet Company added much to the performances also.

To Fortune Gallo goes heartiest congratulations for such a successful engagement.

M. M. C.

Alice Garrigue Mott Guiding Walter Mills' Study

Walter Mills has found his place as a popular baritone among the young singers. Each engagement brings him return dates. The critics are of one opinion in praise of his fine quality of voice, his interpretative ability and his superior diction, all of which invariably bring the poet and the composer of each number sung in closest union with the audience. Naturally Walter Mills' success is instantaneous. While in Paris during the summer of 1924, Walter Mills' singing made so fine an impression upon those in control of the music of the Art City, that he has received an attractive call to return to Paris in May, 1925.

On November 7, Walter Mills was heard in Ridgewood, N. J., with Harriet Ware. The concert was given under the auspices of the Cecilia Society. November 11, he appeared in a joint recital with Mildred Dilling before the Chaminade Club of Yonkers, N. Y. Walter Mills will concertize during the winter with Harriet Ware, filling engagements in Glen Ridge, N. Y., Jackson Heights, Boston, Washington, D. C., and New York City. He will be soloist with the New York Beethoven Society, January 21. Alice Garrigue Mott is guiding the young baritone in every particular in order to have his voice at its best and his programs in readiness for concerts in America and France from May, 1925, to January, 1926.

Seibert Organ Recital Dates

Henry Seibert's recent bookings included: November 13, Mecca Temple, New York; 25, Lock Haven, Pa. (new Skinner organ); 28, Town Hall, New York; 30, St. Thomas Lutheran Church, New York (new Moeller organ). He was booked for the radio on December 14, and will play again on December 28. Other recent engagements include Endicott, N. Y.; Holy Spirit, Reading, Pa.; Transfiguration, Pottstown, Pa. His choir at Holy Trinity Lutheran Church, New York, will render Dream of Mary (Parker), Sunday afternoon, January 4, 1925.

The Messiah Always Popular

The popularity of The Messiah, which everyone takes for granted, is surely no better illustrated than by the great number of singers who annually sing the work. One prominent managerial firm, Haensel & Jones, states that fourteen out of the seventeen vocalists under its management are singing it during the Christmas season, many of them three or four times. Nevada Van der Veer will sing six performances of the oratorio during December.

Giannini, Landowska and Graveure at Biltmore

The Fourth Biltmore Friday Morning Musicales will be held in the ballroom of the Biltmore Hotel on December 19 at eleven o'clock. The artists appearing on this occasion will be Dusolina Giannini, soprano; Wanda Landowska, harpsichordist and pianist, and Louis Graveure, baritone.

Peterson Scores in Tallahassee

May Peterson's appearance in Tallahassee, Fla., was what is called in the vernacular a "hit." Twelve hundred girls from State Teachers' College were present and coaxed the soprano to no less than seventeen encores. After the performance they invaded the stage, and Miss Peterson, with her usual obliging cordiality, autographed programs for more than an hour.

Mutch Uses Katherine Glen Song

Erwin Mutch, baritone of the De Reszke Singers, constantly uses on his programs Katherine Glen's Today Is Fine.

James Woodside

NEW YORK RECITAL

TOWN HALL

WEDNESDAY EVENING, JANUARY 28th

Mme. ETTORE CADORIN

CONTRALTO

Concerts-Opera-Recitals

For terms and dates address

801 West 136th Street, N. Y. Tel. 2929 Audubon

IDA DECK

CONCERT PIANIST

For terms and dates

ARTHUR JUDSON

Fisk Building

57th Street New York

FREDERIC DIXON

PIANIST

AMPCO RECORDINGS EXCLUSIVELY

Mason & Hamlin Piano

American Artists Management, Inc.

1425 Broadway - New York

TOKATYAN

METROPOLITAN OPERA TENOR

Management: R. E. JOHNSTON, 1451 Broadway New York

Vocalion Records

ETHEL WRIGHT CONCERT, ORATORIO, RECITAL
CONTRALTO

615 West 164th Street, New York City

Phone: Wadsworth 0628

THOMAS FUSON
TENOR

Wilson LAMB

BARITONE

TEACHER OF VOICE

Available for Concert, Recital and Oratorio

Studio: Metropolitan Building Orange, N. J.

N. Y. Branch: 105 West 130th Street

ROBERT NAYLOR

American Tenor

Management:

ANTONIA SAWYER, Inc.

Aedon Hall, New York City

OPINIONS OF THE PRESS

Mme. Sturkow Ryder

Recitals which the popular American pianist-composer, Mme. Sturkow Ryder, has been giving in Toledo, Ohio, Fort Wayne, Ind., and Port Huron, brought the following press encomiums:

Mme. Sturkow Ryder's outstanding characteristic is dexterity, a Poldini-like cleverness with the fingers and grace of conception. She chose her selections to give full play to this skill. In the Beethoven she brought out distinctly the repetitions that give a sense of recurring exasperation at the loss of the pennies. Mme. Sturkow Ryder played a composition of her own, expressing, she said, her childish memories of the zoo. We were greatly pleased by the gossip chatter of the monkey house, and the ponderous wriggle of the boa constrictor. In the prairie dogs Mme. Ryder showed that in composition as well as in performance she has the Poldini quality.—Toledo Times.

Her numbers were all marked by the brilliance and ease with which she presented them, and her delightful manner of giving a short history of the numbers before playing them added greatly to the audience's enjoyment.—Fort Wayne Journal-Gazette.

The Zoo, a series of impressions by herself, was played with authenticity and a fine sense of musical values. Portions of this series were written in whole tones and were boldly patterned and of fascinating arrangement. Mme. Ryder's program was a very fine one and well played.—Toledo Blade.

The playing of Mme. Ryder was artistic and masterful, her versatility evidenced by the finished way in which she played the Aria and Fugue by Bach, and again the Nightingale by Liszt, then in a lighter vein in a composition of her own called the Zoo, a tuneful fantasy of impressions of animals and surroundings at a park. The Avenue of Trees in minor, was particularly attractive.—Port Huron Times-Herald.

Joseph Mendelsohn

Joseph Mendelsohn, baritone, who is touring the country as Schubert in Blossom Time, is meeting with success everywhere. He has been lauded by the press in very flattering terms. Following are a few excerpts:

Joseph Mendelsohn, well known on the musical stage, cast for the role Franz Schubert, gave a beautiful performance both in singing and acting. His voice is a baritone that is rich, colorful and full of sympathy. He made a truly pathetic figure in his last act as the Schubert of his blighted romance.—Lynchburg News.

Blossom Time has so many charms that it can be really called delightful throughout. There is more than a hint of a tear here and there, but there is enough comedy to make a splendid foil. The Schubert narrative, his struggles, his joy in his love for Mitzi, his renunciation of her, is so well portrayed by that splendid young actor, Mr. Mendelsohn, that very little imagination is required to make one believe that Franz Schubert has come back over the years from where his sorrowing soul has been tucked under the canopy of time for a century. Mr. Mendelsohn, who won numerous admirers for his masterly interpretation of the role last season, has grown greatly in talent and singing powers in the past year. His beautiful voice is more powerful, yet at

times grows as soft as the whisper of joy to come; it is liquid and melodious, and above all, rich. Mr. Mendelsohn is remarkable for a double talent—that of singer and actor. His role demands all there is in a player, and Mr. Mendelsohn surpasses all requirements. He carries his audience with him through joys and disappointments, even to the last, when Mitzi, having been lost to him, he gives her up in a great burst of passionate and sorrowful melody. Mr. Mendelsohn's remarkable talent will carry him far.—Lexington Leader.

Mr. Mendelsohn, with his rich resonant voice, mellowed by long service in the beautiful part he plays, and by long odds a more finished actor than when last he appeared here, was the central figure in the engaging musical drama. . . . Mr. Mendelsohn's voice reflects in lovely clarity all the tragedy and all the poetic sorrow of a heart broken upon the rack of a love that failed.—Lexington Herald.

Oliver Smith

A recent happy addition to Chicago's musical fraternity, Oliver Smith, tenor, won the hearty approval of public and press at his first recital in the Windy City. The young and gifted tenor was eulogized as follows by the Chicago critics:

All his work was impregnated with that quality we call style. . . . A voice of good quality and range. . . . French diction well-nigh faultless. . . . He pleased his audience very much, obtaining a well deserved success.—Herman Devries, Chicago Evening American.

Voice of appealing and suggestive quality. . . . diction a matter of unusually fine workmanship. . . . delivery restrained, poetic and persuasive.—Eugene Stinson, Chicago Evening Journal.

Voice of good quality, used with skill. Sang with musical appreciation and warmth.—Karlton Hackett, Chicago Evening Post.

A voice of fine lyric quality, well developed, and handled with musical taste.—Maurice Rosenfeld, Chicago Daily News.

A voice of most appealing quality, and a fine appreciation of style.—Glenn Dillard Gunn, Herald and Examiner.

A good tenor voice with an urge to it. . . . He is worth hearing again.—Edward Moore, Chicago Tribune.

Socrate Barozzi

The appended press criticisms followed the recital of Socrate Barozzi at Orchestra Hall, Chicago, on November 14:

Barozzi is an excellent violinist. He showed distinct quality. There were understanding of the music, rich tone and technical certainty. The melodic line he brought out with a broad sweep, and the decorations were added with sense of proportion.—Karlton Hackett, Chicago Evening Post.

Barozzi displayed a full, expressive tone of warmth and a formal, classic style.—Chicago Evening American.

Socrate Barozzi is a musician of quiet but discerning taste, with an artistic deftness in giving fine ornaments their delicate due, without too great prominence. He revealed intimacy with the subtler beauties of his music.—Chicago Journal.

Stieff



Pianos

"The Artist Stieff" is one of the few musical instruments still made according to the fine old art of piano building. The "Stieff Tone" is famous with the artists of three generations. It is the voice of the Stieff alone. It is inimitable.

(Send for the new catalog.)

Established
1842

CHAS. M. STIEFF, Inc.

Baltimore
Maryland

Raymond Burrows' New Studios

The headquarters of the Burrows studios are now located at 62 West 82d Street, New York. As part of a plan for enlarged scope of activities, Carlos Fessler has been engaged as assistant piano teacher.

A new branch of the Burrows Studios has been opened in South Orange, New Jersey. All pupils at the South Orange studio will be under Mr. Burrows' personal supervision as he is teaching there himself a part of each week.

Classes in musicianship according to the Efla Ellis Perfield Trinity Principle Pedagogy will be conducted at both studios. There is a place for every type of student in the piano department of the Burrows Studios. Beginners of all ages are given the proper fundamentals, more advanced pupils are carefully trained, and there is repertory work for artist-students.

H. Nevill-Smith, Australian baritone, who was at the head of the vocal department of the Burrows Studios for several months this season, is back in Australia. He will return to America for the beginning of the musical season 1925-26.

Frances McCollin Lecturing

Frances McCollin, composer, addressed the members of the study class of the Philadelphia Music Club on December 2, on the Development of Harmony. Miss McCollin is conducting a series of informal musical talks for business women on How to Listen to Music at her residence-studio in Philadelphia. The second pair of illustrated musical talks for children was at the same place, by Miss McCollin, on Wednesday and Thursday afternoons, December 10 and 11, preceding the children's concerts of the Philadelphia Orchestra.

Münz Plays for Gamut Club

Mieczyslaw Münz arrived in Los Angeles on December 3 and the same evening was a guest at the famous Gamut Club. After a reception by the club, Mr. Münz played for the members. According to Manager L. E. Behymer, the Polish pianist received a flattering reception. He appeared in public recital there on December 4 and in Hollywood, Cal., the following evening.

Dadmun Sings Fuzzy Wuzzy

Royal Dadmun, well known singer, is programming and featuring Fuzzy Wuzzy, Oley Speak's newest ballad. He sang in St. Louis on November 14 and Wheeling, W. Va., on November 17, and the Hylan Glee Club, Newton Center, Mass., December 16. During the months of February and

March Mr. Dadmun will make an extensive tour through California and the West, and this splendid song will be one of the features of his programs. Not since On the Road to Mandalay has there been a man's song that has found such instant response with concert artists.

César Borré Gives Organ Recital

At the Piux X Hall, West 130th street, on December 5, a delightful organ recital was given by César Borré, assisted by Betty Burke. This was the interesting program: Toccata et Fuga in D minor (Bach), Mr. Borré; Yesterday and Today (Spross) and Songs My Mother Taught Me (Dvorak), Miss Burke; Five Organ Pieces (Guilmant)—Première Méditation, Allegro in F sharp minor, Invocation, Souvenir and March upon a theme of Händel, Mr. Borré; Exile (Burleigh) and Will o' the Wisp (Spross), Miss Burke; sonata No. 7 in F minor (Rheinberger), Allegro cantabile from fifth symphony (Widor), Rhapsodie (Saint-Saëns) and Toccata, op. 25 (Boellman), Mr. Borré. In addition there was an improvisation by Mr. Borré on a given theme which was one of the best things of the evening, showing Mr. Borré to be a master at the great instrument. Mr. Borré is especially well known as an orchestral conductor and it is to be hoped New Yorkers will have an opportunity ere long to hear his interpretations of the great symphonic classics. Miss Simpson was the accompanist for the singer.

Asheville to Hear Mary Mellish

Contracts have just been signed by her managers, Haensel & Jones, for an appearance this season in Asheville, N. C., by Mary Mellish. The popular Metropolitan Opera soprano will be heard there as soloist with the Asheville Aeolian Choir on January 22.

Easton at Puccini Memorial

Florence Easton sang the finale of Act I of Madame Butterfly with Mario Chamlee, and his aria O mio bambino caro from Gianni Schicchi, at the Puccini Memorial Concert given at the Metropolitan Opera House on Sunday evening, December 7.

Iseo Ilari with Chaminade Club

Iseo Ilari, Italian tenor, is returning on the Majestic and will make his first appearance of the season, according to information received by Mme. Soder-Hueck, at the choral concert of the Chaminade Club at the Brooklyn Academy of Music on Monday evening, December 22.

COLIN CARLO HENRY ALEXANDER
O'MORE-SABATINI-NEWCOMBE-BRACHOCKI
TENOR VIOLINIST BARITONE PIANIST

Management: Arthur and Helen Hadley, 124 West 85th St., New York

FRANCES PERALTA
FELIX HUGHES
VOCAL INSTRUCTOR

Metropolitan Soprano

Exclusive Management
NATIONAL CONCERTS, INC.,
1451 Broadway, New York City

Teacher of ALLAN McQUHAE, DOROTHY JARDON,
MARJORIE MOODY, MARTA MELIS, BEATRICE EATON,
and other distinguished singers.

50 Central Park West

New York City

Phone: Endicott 9851

ZERFFI Teacher of Singing
STUDIO:
Vocal Production without Interference
Miss Ethel Pfeiffer, Asst. Teacher
309 West 78th Street
Phone: 4386 Trafalgar

JOSEPH REGNEAS VOCAL INSTRUCTION
125 W. 80th St., New York
Tel. 8786 Selwyn
Consultation only by appointment

JOSIAH ZURO Director of
THE ZURO GRAND OPERA COMPANY
COACHING Phone: Circle 6109
TEACHING 744 7th Ave., N. Y. City

LESCHETIZKY Master school for pianists and piano students in the musical center of Paris. For terms apply to
MME. MARIE GABRIELLE LESCHETIZKY
7, rue Chaptal, Paris, France

O'C QUIRKE Voice Placement and Opera Class
ADDRESS:
243 Central Park West
New York

SOUSA AND HIS BAND
JOHN PHILIP SOUSA, Conductor
New Booking Season 1924-25
HARRY ASKIN, Mgr.
1461 Broadway New York

BROWNE Mezzo-Soprano
Teacher of Voice
Studio—148 East 90th Street Tel—2356 Regent

J. FRED WOLLE ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
712-718 Fisk Bldg., New York

MENDELSON Baritone
Touring as Schubert in BLOSSOM TIME
For information apply Louis Simmons, 261 Fifth Avenue,
New York City

JOHN F. BYRNE TEACHER OF SINGING
Recommended by Jean de Reszke
Studio: 157 rue du Fourbourg, St. Honore, Paris

ANNIE LOUISE (ADAH CAMPBELL)
DAVID - HUSSEY
HARP VOICE
Phone: Riverside 4122 Studio: 394 West 92nd St., N. Y.

MACBETH
Chicago Grand Opera
Management: National Concerts, Inc., 1451 Broadway, New York

JOHN McCORMACK
EDWIN SCHNEIDER, Accompanist
Management: CHARLES L. WAGNER
D. F. McSWEENEY
511 Fifth Avenue New York
Steinway Piano Used.

CLEMENTINE DE VERE Prima Donna Soprano
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.
Also VOCAL TUITION.
Address: 109 Riverside Drive, N. Y. City

ROMUALDO SAPIO Vocal Teacher
Formerly conductor Metropolitan Opera, New York and European theaters. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities.
Phone Endicott 8066

Bassi & Cannonieri
General operatic and theatrical bureau
(Ufficio di Affari Teatrali)
Via Durini N. 31, Milan Italy
Telephone 10-345

MONTREAL UNANIMOUS IN PRAISE OF ROLAND HAYES

De Pachmann Plays to Crowded House—Helen Germaine Gives Recital—Sistine Choir Soloists Enjoyed—Lavelle-Smith's Gisele Has First Performance—Orpheum Concerts Present Armandie and Haskel, Plamondon, E. Robert Schmitz and Isa Kremer
—Other News

Montreal, Can., November 24.—Roland Hayes, the negro tenor, made his first appearance in Montreal in a concert given at the St. Denis Theater on October 31, under the management of Louis H. Bourdon. All were unanimous in praising his artistry and the program given was much appreciated.

DE PACHMANN.

De Pachmann gave a recital to a well filled hall at the Windsor Hotel on November 3, under the management of Evelyn Boyce. His many admirers were more than pleased at his playing. He gave a program by Bach, Mozart, Chopin, Schumann, Liszt and Brahms.

HELENE GERMAIN.

Helene Germain, pianist, who has lately returned from London and Paris after four years of study at the Royal College of Music, gave a recital at the Ritz Carlton the evening of November 12, to a select audience which was delighted to see how she has advanced while abroad, where she was made a lieutenant of the Royal Academy and an associate of the Royal College. Her program comprised works of Friedman-Bach, Paganini-Schumann, Chopin, Parry, Schumann and Debussy.

EIGHT SOLOISTS FROM SISTINE CHOIR.

During one whole week, from November 2 to 8, concerts were given every afternoon and every evening at His Majesty's Theater by a group of eight soloists from the Sistine Choir, which visited this city last season. They were appreciated by their audiences, which increased every day. Many encores were given, besides their programs, which consisted of sacred music as well as selections from operas, romances, etc. Two numbers worth mentioning were O, Salutaris Hostia and Agnus Dei, by Paganelli, which were conducted in person by the composer. The other soloists were Messrs. Belli, basso; Facchini, tenor; Rufini, tenor; Burani, baritone; Preghiera and Auchner, basses. They will return for another engagement later in the season. W. Hector Dutrisac is their manager. At present they are touring the province, giving concerts in the principal centers.

LAVELLE-SMITH'S COMIC OPERA.

At a concert of music by Canadian authors, the first hearing of Gisele, a one act comic opera, the music by the late Lavelle-Smith, the libretto by Dr. Honore Thibault, both Canadians, was given at the Monument National on October 23 by local talent. It was under the direction of Mme. Maubourg-Roberval, W. A. Roberval being the orchestra leader.

ORPHEUM CONCERTS BEGIN.

Under the management of Bernard Laberge, the first of the Sunday afternoon concerts of the Orpheum season was given by Rose Armandie, soprano, and Clara Haskil, pianist, who are making their first visit to this continent. Both were well applauded, several encores being requested by an appreciative audience. Simone Petit was an ideal accompanist.

The second of the Orpheum's Sunday concerts, given on October 19, was that of Rodolphe Plamondon, Canadian tenor, who for several years has made his home in Paris. Mr. Plamondon is a favorite here, his home town. He received much applause after each number of his well selected program. Mr. Plamondon was assisted by one of his pupils, another Canadian, Ulysse Paquin, baritone. Mme. Chamberland-Paquin was a fine accompanist. J. A. Gauvin was manager.

The recital of E. Robert Schmitz, pianist, held at the Orpheum Theater was the third of these Sunday concerts. Montreal pianists were there in numbers to hear this artist. His excellent program was enjoyed by all present, the audience being most responsive. Mr. Schmitz was re-engaged for another concert later in the season.

One of the best attended of these Sunday concerts was that given on the afternoon of November 9 by Isa Kremer, the international balladist, who delighted everyone by her exceptional interpretations and her graceful manner. Such was the enthusiasm that she, too, was engaged for another concert. J. A. Gauvin was manager.

NOTES.

The Montreal Center of the Canadian College of Organists opened a new season on October 9, under the new chairman, Dr. A. E. Whitehead. A musically illustrated lecture on Bach's Little Organ Book was given by George M. Brewer.

The Matinee Musical Club opened the season with a unique concert given at the Mount Royal Hotel on October 7, at which five brothers, the Gagniers, composing a quintet of wood-wind instruments, filled the program.

On the afternoon of November 9, a special armistice service was held in the Church of the Messiah, at which a tablet was unveiled to the memory of the late Guy Ambrose, formerly organist of that church. A choir of forty voices, under the direction of B. E. Chadwick, rendered the program of Gounod's Sanctus and Benedictus from St. Cecilia's mass, with George M. Brewer at the organ.

On the evening of November 2, in the Church of the Messiah, George M. Brewer gave an organ recital. His program was comprised of Wagner works.

On the evening of November 6, the annual recital by members of the faculty of music of McGill University was given in the hall of the Royal Victoria College. Saul Brant, violinist, and Walter Clapperton, singer, with Clara Lichtenstein at the piano, provided a well chosen program.

At the second luncheon of the Delphic Study Club, held in the Oak Room of the Windsor Hotel on November 4, an interesting program was arranged by Mrs. T. L. Lockhart and Mrs. Robert Boronow. Rose MacMillan, the president, was in the chair.

On October 23, the McGill University Music Club held its first meeting at the residence of the president, W. Sheppard. F. H. Blair read a paper on French Music From the Sixteenth Century Onward, and Prof. Salvatore Issaurel and

Miss Asselin rendered several French songs by Cesar Franck, Duparc and Debussy.

Alice Raymond, Canadian soprano, who returned from Paris last year after studying singing for six years with Clericy du Collet, has opened a studio in Montreal.

Victor Brault, Canadian baritone—who has been studying under A. L. Hettich and Andre Gedulge, both of the Conservatoire de Paris—returned to Montreal, his native town, after an absence of five years. Mr. Brault has decided to remain here. He has been appointed professor of singing at the Conservatoire National de Music, which is affiliated with the University of Montreal.

Lea Choiseul, Montreal soprano, who has been singing in western cities for the past two years, has been visiting her mother here.

Paul Duffault, Canadian tenor, has opened a studio in connection with the Montreal College of Music at which he has accepted the position of professor of voice culture.

The Symphony Choir, under the direction of P. J. Shea, is resuming its activities. Its rehearsals commenced on October 13.

Andrée Amalou-Tacquet, harpist, and Maurice Jacquet, orchestral conductor and pianist, have opened their studio at 62 Mackay Street.

Charles Courboin, organist, gave a recital in the St. Jean Baptist Church a few weeks ago which was well attended.

Delightful musical evenings are held in the studio of the Messrs. Jacoby. Recently, at one of these evenings, the following were present: Florence Hood, Mary Izard, Prof. Saul Brant, violinists; Myndelle Louis, from Australia, soprano; E. L. Perrins, tenor; Max Panteleieff, Russian basso; Germaine Malepart, Olga Guilaroff, George Brewer, Prof. Hungerford of the McGill Conservatory, and Maurice Jacquet, pianists.

Enjoyable dinner-concerts are held every Sunday evening at the Queen's Hotel. These are well patronized for at every one some local artists are asked to sing, and the orchestra, under the direction of Henry Delcelier, always offers a program of choice music. Among those who performed lately were Margaret Lyons-Moody, Blanch Archambault and Joseph Saucier, vocalists; Marthe Delcelier, cellist, Harry Salter, violinist, H. Delcelier, violinist, and others.

In the death of Dr. Percival T. Ihlsley, organist of St. George's Church and teacher, which occurred on October 17, Montreal has lost one of its conspicuous musicians. He was one of the original founders of the Dominion College of Music in 1894, and also of the Canadian College of Organists in 1919.

Joseph Vezina died in Quebec on October 4 at the age of seventy-five. Mr. Vezina was a composer and a band conductor.

Ernest Langlois, organist of the Church of L'Enfant Jesus, died on November 2 after a long illness, at the age of forty-four. He was born in Montreal. M. J. M.

Victoria Welcomes Grace Wood Jess

The critics of Victoria, B. C., were most enthusiastic about the singing of Grace Wood Jess, who appeared there in October. She was not a newcomer to that city and the Daily Colonist commented:

"Those Victorians who heard Grace Wood Jess just a year ago, at her first recital in this city, last evening paid her the highest compliment in their power when they went again on the occasion of her return engagement here. One discovered whole rows of the same people, even more enthusiastic, if possible, than they were twelve months ago. She reciprocated the flattering demonstration by giving liberally of encores after an already exacting program. How completely en rapport she and her audience became was seen by the crowd which tarried to speak to the artist. . . . So versatile an artist . . . nothing which she does can savor of the stale . . . Gracious vivacity, refined appreciation of the histrionic possibilities gave to each thing a fresh flavor. Her songs are truly visualized. Her charming voice with its subtle nuances and clever alteration of tone, her mobile face, expressive eyes, and 'speaking' hands, are instruments used in most delicate unison to tell a story or reveal an emotion. One might understand next to nothing of any of the languages and still have a complete record of the incidents which she narrates. . . . Superb gift of mimicry. . . . Tragedy, humor, pathos, impudence, coquetry, bombast, she portrays with equal facility . . . conveys her meaning by delicate refinement . . . always retaining her grace and charming femininity. The Legends of the Nativity, her masterpiece, movingly graphic."

Abby Morrison Debuts in Opera in Two Cities

Following her debut in New York as Nedda in Pagliacci with the San Carlo Grand Opera Company, Abby Morrison was heard in the same role in Boston, and in both cities the soprano was praised by the critics. To quote the New York Times, "The Nedda of Abby Morrison was an agreeable surprise. Miss Morrison has a sweet young voice and enlisted the interest of her audience." Frank Warren, in the New York Evening World, stated that "Miss Morrison had the looks and the personality to start with, and these essentials, supported by an agreeable voice and easy stage manner, conspired to make her debut satisfactory." A capacity audience greeted the soprano in Boston and did much applauding, recalling her, together with Tommasini, eight times at the end of the first act. One of the Boston critics spoke of her individual interpretation and stated that she was delicate and pretty to watch. According to the Boston Herald, Miss Morrison has "vivacity, slowness and an easy coquetry."

Liebling Reception for Liebling

Estelle Liebling gave a reception at her studio on Sunday, December 7, for George Liebling, at which a number of his compositions were performed. Among them were his sonata for violin and piano, played by Francis Macmillan and George Liebling; the latter's Prelude and Legende for piano; and a number of his songs, delivered by Joan Ruth, Frances Sebel, and Devora Nadworney. Among the 100 or more guests were Beniamino Gigli, Tita Ruffo, Gustav Saenger, Henry Hadley, Paul Bender, Anna Fitzu, F. D. Perkins, M. H. Hanson, James Wolf, Beatrice Fairfax, and Yvonne d'Arle.

Gange in Minneapolis for Christmas

Fraser Gange will spend Christmas Day in Minneapolis this year, for he will be soloist with the Minneapolis Orchestra on December 25 and 26.

SYRACUSE SYMPHONY ORCHESTRA GIVES FIRST "POP" CONCERT

George Smith Pleases as Soloist—Tina Lerner Heard With Orchestra—Schipa Recalled Nearly a Dozen Times—College of Fine Arts Activities

Syracuse, N. Y., December 3.—There has been no end of fine concerts in Syracuse the past two weeks. Outstanding in interest and merit were the two by the Syracuse Symphony Orchestra, under the direction of Vladimir Shavitch. On the evening of November 16, at the Armory, in spite of the blizzard, an audience of over 2,500 came to hear the first popular concert, with George Smith of the College of Fine Arts piano faculty, as soloist. This concert was a great success. Hundreds, who are unable to attend the concerts given regularly at Saturday noons, braved the snow to hear the orchestra in a beautifully played program. George Smith, pianist of ability and facile technic, gave a dignified reading of the Rimsky-Korsakoff concerto and was warmly applauded.

TINA LERNER SOLOIST OF SATURDAY NOON CONCERT

One of the best concerts of the year, thus far, was given Saturday noon, November 29, when the Syracuse Symphony Orchestra gave its third subscription concert to a packed house. Tina Lerner, who has been conducting a master class in piano at the College of Fine Arts, was the soloist. Her performance of the Grieg concerto in A minor proved beautiful. There was no attempt at display or sensationalism and her playing brought an ovation.

The principal number for the orchestra was Brahms' first symphony in C minor. Mr. Shavitch gave it an exceptional reading. The orchestra, playing its best, responded nobly and covered itself with glory. Especially noteworthy was the work of the brass and woodwind in the third movement. The orchestra steadily improves in its playing and becomes more responsive to the wishes of its talented conductor.

SCHIPA RECEIVES OVATION

The Morning Musical Club presented Tito Schipa in an evening recital at the Mizpah, November 21. His lyric voice, of beautiful quality, and charming stage manner brought him an ovation to which he responded with nearly a dozen encores. That he has a voice of dramatic ability was shown in his last numbers.

COLLEGE OF FINE ARTS ACTIVITIES

Dr. George A. Parker, of the organ faculty at the College of Fine Arts, gave a fine recital at the Fine Arts Auditorium, the evening of November 24. In numbers demanding sterling musicianship or organ technic, Dr. Parker is equally at home. His playing of the Bach fantasia and fugue in G minor was masterly, while his playing of the pedal variations on the theme by Thiele showed a pedal technic of fleetness and accuracy. Birger Beausang of the Fine Arts voice faculty, baritone, sang two numbers artistically. His rendition of It Is Enough was in the true oratorio style. Dorothea Palmer Roscoe played artistic accompaniments. Mrs. Roscoe

is fast becoming one of the best accompanists in Syracuse.

The college has just closed its series of masterclasses in music. A few universities have offered such work during summer session, but Syracuse University is believed to be the first to offer three masterclasses during the regular session. Oscar Seagle has just closed a masterclass in singing at which forty-six students were registered. Tina Lerner conducted the final session of a six-weeks' masterclass in piano. Thirty-seven students were enrolled. Seven conductors of local bands and orchestras were enrolled in a masterclass in conducting under Vladimir Shavitch, the new conductor of the Syracuse Symphony Orchestra. These masterclasses were so successful, and there was such a demand for the advanced instruction offered, that Dean H. L. Butler, of the College of Fine Arts, announces that he has engaged Mme. Lerner for a second six weeks' masterclass in piano beginning next March 2. During the six weeks, Mme. Lerner will give six historical lecture recitals. The masterclass will be open to both playing and listening students and the lecture recitals will be open to the general public. Vladimir Shavitch has also been engaged to direct another masterclass in conducting for ten weeks beginning March 2. Mr. Seagle will be busy in March and April with a number of recitals, but Dean Butler hopes to persuade him to return for another masterclass in the fall of 1925.

The College of Fine Arts came into its own on November 19 when the Morning Musical Club presented two of its graduates and one of its faculty in recital at the Temple Theater. George MacNabb, pianist, and Helen Riley, soprano, gave performances which were noted for finish and freedom. Grace White, a member of the Fine Arts violin faculty, played effectively a group of compositions.

The same afternoon, in the Fine Arts College Auditorium, a group of advanced students gave the first public recital of the year to a goodly audience. The program brought forth some fine talent, well trained and ready for public appearances. The College of Fine Arts has a large enrollment of musical students who are working to make well trained musicians of themselves.

H. L. B.

Middleton Lauded in Springfield

Arthur Middleton was enthusiastically received by the press when he appeared in concert in Springfield, Ohio, November 18. The Springfield Daily Sun commented in part as follows: "Middleton displayed a richness of tone and a tonal flexibility that are remarkable, considering the power of his voice. In passages of lyrical delicacy and of tenderness of tone he acquired a softness without losing resonance or carrying power. Special mention should be made of his splendid enunciation." According to the Springfield Daily News, "One could wish for no more beautiful exhibition of vocal work. The audience showed that it was in hearty accord with the numbers chosen, when after each number responding to enthusiastic applause Mr. Middleton gave encores. Mr. Middleton's deep bass-baritone voice vibrated and thrilled and yet he was able to handle it so nicely that he could make passages as delicate as a silver thread. Resonance is a noticeable quality of his voice."

HOW THEY LOOKED THEN—



THE YOUNGEST YET.

The young gentleman seated in the velvet chair is none other than Walter Golde, the well known accompanist, coach and song writer. Even at that tender age it will be seen that he showed decided interest in music and is listening intently to what the birdie is singing. Beside him is his sister, Margaret, now Mrs. Gordon Bryant. (Otto Wagner photo.)

NEW YORK COLLEGE OF MUSIC

INCORPORATED 1878

114-116 East 85th Street

46TH YEAR

Carl Hein—Directors—August Fraemcke

All branches of music leading to diplomas and degrees. MASTER CLASSES IN PIANO under AUGUST FRAEMCKE commencing October 27; VOCAL—CARL HEIN; VIOLIN—HANS LETZ; THEORY and COMPOSITION—Prof. Dr. CORNELIUS RYBNER; HARP—A. FRANCIS PINTO; and 40 other eminent instructors.

The Cleveland Institute of Music

ERNEST BLOCH, Director

Music itself, not books about music, is the foundation of the complete courses offered for beginners and advanced students. On the faculty of twenty-eight educators are such artists as

Beryl Rubinstein

Nathan Fryer

Victor de Gomez

John Peirce

Charlotte Demuth Williams

Andre de Ribautpierre

Mr. Bloch himself conducts several lecture courses and directs the Institute Chorus and String Orchestra.

For information write MRS. FRANKLYN B. SANDERS, Assistant Director, 2827 Euclid Avenue, Cleveland, Ohio

REGINA A. deSALES

VOCAL INSTRUCTION—REPERTORY

5, Boulevard Delessert, Paris

CHARLES WAKEFIELD CADMAN

COMPOSER—PIANIST

2220 Canyon Drive, Hollywood, Calif.

M. DILLING

HARPIS

Mrs. HANSEL & JONES, Astoria Hall, N. Y.
Personal Address: 315 West 79th St., N. Y.



ALTON JONES

PIANIST

Personal Address:
15 East 38th St., New York
Management
MARIE H. GOULED
25 West 42d St., New York
Steinway Piano

The Center for Modern Music

J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1

Complete catalogues sent free on application

ELINOR WHITEMORE

CONCERT VIOLINIST

Management: R. E. Johnston 1451 Broadway, New York

HANNA BUTLER

Soprano

PUPILS ACCEPTED

512 Fine Arts Building, Chicago, Ill.

GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—CARNEGIE HALL, NEW YORK.

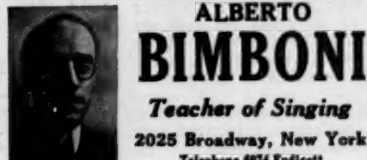
BEFORE SELECTING YOUR VOCAL TEACHER

READ
"THE SECRETS OF SVENGALI"
By J. H. DUVAL

And You Can't Be Fooled

\$2.00 at all Music Dealers and Booksellers

Publisher—JAMES T. WHITE & CO. 70 Fifth Avenue, New York City



ALBERTO BIMBONI

Teacher of Singing

2025 Broadway, New York

Telephone 9074 Euclid

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy,
Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 CLAREMONT AVENUE

Frank Damrosch, Director

VICTOR HARRIS THE BEAUFORT

TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

Lambert MURPHY T. E. N. O. R.

FORMERLY METROPOLITAN OPERA CO.
For Concert Engagements Apply to
LOUDON CHARLTON
Carnegie Hall, New York

Cincinnati Conservatory of Music

Founded 1887

A Complete School of Music

Instrumental Voice Culture Opera Languages Dancing Orchestra Public School Music (accredited) and Drama Dept's.

Ideal Dormitories accommodating 300, on ten acre campus

Catalogue sent on Application

BERTHA BAUR, Director

BURNET C. TUTTILL, General Manager

Highland Avenue and Oak St., Cincinnati, Ohio

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

Thirty-Ninth Season Opens October 1st

Highest Type of Musical Instruction for Professional or Amateur

Unusual facilities for those preparing to teach.

All Branches of Music Taught by a Faculty of Specialists

KATE S. CHITTENDEN, Dean

212 West 89th St. (Central Park South), New York City.

Tel. Circle 5329

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

This is a dull season with the legitimate attractions and it will continue so for the next week, until the holidays actually begin. There are as many as ten attractions too weak to hold out even until the holidays, five have already given notice and more are to follow. It was to be expected that at this time of the year theaters would feel a slight depression, but it is not often that it drops as low as it has lately. With the exception of only one or two productions has there been anything like a normal demand for tickets. The musical attractions seem to be holding up much better than the comedies and dramas, particularly the new crop that have recently come, with the Student Prince heading the list and closely followed by Oh, Lady Be Good. Pompadour is doing very well despite many handicaps, and, of course, Rose Marie is holding its popularity to an astonishing degree.

John Ingram, assistant conductor of the Strand Theater, will be the operatic conductor for the season, which opens in Montreal, for three weeks, beginning December 29.

THE MARK STRAND

Last week the musical feature was Famous Composers Series No. 4—Verdi. The orchestra, under the direction of Carl Edouard, was heard in excerpts from Aida. The curtains parted and amid simple velvet hangings was shown the Verdi statue, and around the base, as if in marble, were three characters: Iago; on the opposite side, Rhadames, and in the center, Leonora. Iago was impersonated by Edward Albano, baritone, singing the Credo. Kitty McLaughlin, soprano, sang Pace mio dio, from La Forza del Destino. The last selection was, of course, the Celeste Aida, sung by Louis Dornay, tenor. The treatment and the idea were among the most effective things Mr. Plunkett has arranged thus far in his programs of elaborate presentations. The singers have long been familiar and associated with this house. The more one hears Miss McLaughlin the more it is realized what a really fine voice she has. She is frequently heard in operatic selections, to which her voice is particularly well suited.

The prologue to the feature picture was Mme. Klemova and the Strand ballet corps dancing to a number by Jacques Gruenberg, entitled Love and the Rose. Everett Clark, tenor, was the soloist. Again the clever manipulation of lights, and the transparent curtain at the Strand was used to good effect.

The feature was Husbands and Lovers, with Lewis Stone as the star, giving as always a finished interpretation. He seems to have become definitely fixed in these domestic plays. There were many amusing scenes, but it was long drawn out in places and should have had some skillful cutting.

THE CAPITOL

The principal musical feature last week was a solo by the first trumpeter of the Capitol Orchestra, Pietro Capodiferro, who played Souvenir de la Suisse, Liberati, and encoired with The Last Rose of Summer. The audience was very attentive and enthusiastic. His skillful playing of this difficult brass instrument was a notable feature. His nuances and phrases were splendid. These solos by the individual members of the orchestra have always been a feature at this house, for the personnel contains some of the best known orchestra men in the country.

The overture was the familiar Mesitersinger, directed by David Mendoza. The ballet offered A Woodland Fantasy, with Frank Moulán, assisted by Gambarelli Niles and the ballet corps; it was a colorful and animated interpretation, which added to the general good impression of the program. The next musical number was The Lost Chord, which is Number 1 of a series entitled Impressions of Famous Songs. Frank Moulán and the Capitol male singers sang the old familiar number. There was a background illustrating the song and showing the usual conception of this number, with the organist at the console.

The picture was Circe the Enchantress, with Mae Murray; it was a weird, fantastic picture, made from the novel of Ibanes. James Kirkwood was the assisting star to the little film actress and played his usual serious, staid role. It is a lavish production and held the interest throughout.

THE RIVOLI

For the opening number at the Rivoli last week James A. Fitzpatrick presented Ludwig Van Beethoven, one of the Famous Music Master Series. This motion picture showed some characteristic scenes from the life of the famous composer, such as at work in his little attic room and his despair at his rapidly increasing deafness, and also the manner in which he was received socially in his day despite his poverty and his idiosyncrasies. The orchestra, in accompanying the picture, played excerpts from some of Beethoven's works, including the Egmont overture, the Moonlight and the Pathétique sonatas, the Country Dance and the Minuet in G. Hugo Riesenfeld and Willy Stahl alternated at the conductor's stand.

An effective prologue was arranged for the feature picture, North of 36, participated in by the Rivoli Ensemble. In keeping with the theme of the story, there was a covered wagon, and as the setting was appropriate for evening, there was a camp fire and the men were having a good time singing old favorites like Juanita, Polly Wolly Doodle All the Day, etc. As for the feature picture itself, the plot is laid in 1867, when the first contingent from Texas started its perilous journey North with cattle. The story, in some respects, is similar to The Covered Wagon, and while it is an excellent motion picture, it is not as gripping as the first-made film. However, special mention must be made of the remarkable and thrilling cattle stampede scenes. The principal roles in this photoplay are more than capably handled by four players who always give good characterizations—Jack Holt, Ernest Torrence, Lois Wilson and Noah Beery.

The program also contained The Rivoli Pictorial and a comedy, The Mysteries of Chinatown.

THE RIALTO

Because of the length of the feature picture, Isn't Life Wonderful, which aroused so much praise at the Rivoli the week before, the program at the Rialto last week was considerably curtailed. The overture was omitted but in its place was offered a musical feature called On the

Wings of Music, in which were presented Miriam Lax, soprano; Inga Wank, mezzo-soprano; Beatrice Wightwick, contralto, and Lillian Powell, danseuse. It delighted the audience immensely. The Cure, an Inkwell cartoon, clever indeed, closed the program.

Georgette La Motte Arrives This Week

Georgette La Motte, young American pianist, accompanied by her mother, Anna Marx La Motte, will arrive in New York on December 20, on the S.S. Leviathan.

Miss La Motte has recently been heard at a number of smart "at homes" in Paris. At one of these affairs this



GEORGETTE LA MOTTE.

gifted young girl played for and was presented to the Infanta Eulalie of Spain.

Miss La Motte leaves New York almost immediately for Pawhuska, Okla., her native town, where she will spend her first Christmas in three years with her family, before leaving for a three months' tour of the West.

Maier and Pattison with Philharmonic

Maier and Pattison are to be soloists with the Philharmonic Orchestra under Henry Hadley's direction on the afternoon of December 21 at the Metropolitan Opera House, playing the Bach G minor concerto, No. 1, for two pianos and orchestra. Frederick Stock, conductor of the Chicago Symphony Orchestra, will be represented on this program as the composer of a symphonic waltz. The program will open with Tschaiakowsky's fourth symphony and close with the overture to Smetana's The Bartered Bride.

The first Membership Concert of the Philharmonic Society will take place at the Waldorf-Astoria Grand Ball Room on Tuesday evening. The program will consist chiefly of music in lighter vein, with Willem Van Hoogstraten and Henry Hadley conducting. Felix Salmond, cellist, will appear as soloist in one of Mr. Hadley's latest compositions, a suite for cello, Style Ancienne, in four movements. The first part of the program, conducted by Mr. Van Hoogstraten, includes an Intermezzo and Scherzo by Tschaiakowsky, Debussy's Fetes, Boccherini's Minuet and waltzes by Dvorak and Johann Strauss. Mr. Hadley's share of the program comprises, in addition to his suite, a Gretzy overture, two Norwegian dances of Grieg, Liszt's Liebestraum, orchestrated by Victor Herbert, and a waltz by Allen Lincoln Langley of the Philharmonic viola section. This concert is open only to members of the Philharmonic Society, admission to Membership Concerts being free to those who belong to that organization.

Russell Songs Praised

"I received your song, Journey's End, and like it so much," writes Marjorie Dodge, well known soprano, to Sydney King Russell. "I will be able to program it, I am sure, this season." This is one of the many appreciations received by the young composer of this song, recently published by Enoch & Sons.

Song for Spring, another Russell opus which will be released by Enoch about the first of the year, was introduced by Corinne Rider-Kelsey in recital before the American Criterion Society at the Commodore Hotel on December 5. The Little Christ Child (just published by Harold Flammer), by Sydney King Russell, is in demand as a Christmas song.

Trabilsee Artist-Pupil Wins European Success

Emma Schoettinger, artist-pupil of Tofi Trabilsee, has returned from her European tour and is again one of the popular artists in the Trabilsee studios. Mme. Schoettinger had a very successful tour and expects to leave New York after a brief rest to carry out her program for this winter season. She received an offer to sing in Germany this season, but because of the engagement she had made before she sailed for Europe last summer, she was obliged to decline.

Mme. Schoettinger appeared in Aida while in Berlin, assuming the title role, which performance received very favorable comment in the German newspapers.

AMUSEMENTS

World's Largest
and foremost
Motion Picture
Palace

CAPITOL

5'way at 51st St.
"Subway to Door"
EDW. BOWEN,
Mng. Dir.

BEGINNING SUNDAY

"SO THIS IS MARRIAGE"

with CONRAD NAGEL, ELEANOR
BOARDMAN and LEW CODY

A Metro-Goldwyn Picture

CAPITOL GRAND ORCHESTRA
AND THE CAPITOL BALLET CORPS
Presentations by ROTHAFEL

Theaters under direction of Hugo Riesenfeld

RIALTO THEATRE, BROADWAY at 42d ST.
SECOND WEEK ON BROADWAY

THOMAS MEIGHAN

in "TONGUES OF FLAME"
WITH GREAT CAST
RIESENFELD'S CLASSICAL JAZZ
FAMOUS RIALTO ORCHESTRA

RIVOLI THEATRE, BROADWAY at 49th ST.
BEGINNING SUNDAY

BEBE DANIELS

in "ARGENTINE LOVE"
RIESENFELD'S CLASSICAL JAZZ
RIVOLI CONCERT ORCHESTRA

MARK STRAND BROADWAY AT
47th STREET

CORINNE GRIFFITH

in "LOVE'S WILDERNESS"
with Ian Keith
FAMOUS MARK STRAND PROGRAM
MARK STRAND SYMPHONY ORCHESTRA

WHERE THEY ARE TO BE

December 18 to January 1

BAER, FREDERIC: East Orange, N. J., Dec. 18. Brooklyn, N. Y., Dec. 21.	LANDOWSKA, WANDA: Philadelphia, Pa., Dec. 26, 27, 29.
BANNERMAN, JOYCE: Erie, Pa., Dec. 28.	LEGINSKA, ETHEL: Boston, Mass., Dec. 28.
BURMEISTER, ANNA: Chicago, Ill., Dec. 28.	LENT, SYLVIA: Williamette, Conn., Dec. 18.
CASE, ANNA: Utica, N. Y., Dec. 29.	LIEBLING, GEORGE: Chicago, Ill., Dec. 18.
COURBOIN, CHARLES M.: Detroit, Mich., Dec. 18, 19.	LUCCHESI, JOSEPHINE: Detroit, Mich., Dec. 18-20.
CUTHBERT, FRANK: Worcester, Mass., Dec. 30.	St. Paul, Minn., Dec. 22-24.
DADDUM, ROYAL: Providence, R. I., Dec. 28.	Minneapolis, Minn., Dec. 25-27.
DAVIES, REUBEN: Kansas City, Mo., Dec. 19.	Winnipeg, Man., Can., Dec. 29-Jan. 1.
DENISHAWN DANCERS: San Francisco, Cal., Dec. 18-21.	MAIER (GUY) and PATTISON (LEE): Boston, Mass., Dec. 19, 20.
DIAZ, RAFAEL: Indianapolis, Ind., Dec. 22.	MCKINLEY, MABEL: Syracuse, N. Y., Dec. 18-20.
DUPE, MARCEL: Montreal, Can., Dec. 20.	Rochester, N. Y., Dec. 22-27.
FLONZALEY QUARTET: Marietta, O., Dec. 18.	Troy, N. Y., Dec. 29-31.
GANGE, FRASER: Minneapolis, Minn., Dec. 28.	Amsterdam, N. Y., Jan. 1.
GUTMAN, ELIZABETH: Lancaster, Pa., Dec. 27.	MUNZ, MIECZYSLAW: Sacramento, Cal., Dec. 18.
HAGER, EMILY STOKES: Jackson, Miss., Dec. 18.	MURPHY, LAMBERT: Williamette, Conn., Dec. 18.
HUBERMAN, BRONISLAW: Brooklyn, N. Y., Dec. 23.	Providence, R. I., Dec. 28.
HYDE, ORA: Minneapolis, Minn., Dec. 28.	PATTON, FRED: Reading, Pa., Dec. 18.
IVOGUN, MARIA: Chicago, Ill., Dec. 20.	Detroit, Mich., Dec. 27.
KARLE, THEO: Brooklyn, N. Y., Dec. 21.	RODGERS, RUTH: Providence, R. I., Dec. 28.
KERN, GRACE: Reading, Pa., Dec. 18.	RUSSIAN CHOIR: Trenton, N. J., Dec. 19.
	SCHUMANN-HEINK, ERNESTINE: Cincinnati, O., Dec. 19.
	SIMONDS, BRUCE: Cleveland, O., Dec. 19.
	SMITH, EDNAH COOK: Atlantic City, N. J., Dec. 20.
	THOMAS, JOHN CHARLES: Cleveland, O., Dec. 18, 20.
	VAN DER VEER, NEVADA: Reading, Pa., Dec. 18.
	WELLS, JOHN BARNES: Chicago, Ill., Dec. 18.

Zuro and Orchestra Start Season

Last year Josiah Zuro inaugurated a series of symphonic concerts at the Criterion Theater and later at the George M. Cohan, which were free to the public. The program always consisted of several orchestral selections, some local artist of reputation, and generally speakers representing different denominations. The members of the orchestra are volunteers and the concerts are run on the cooperative plan. They were discontinued during the summer, but on December 21 at 12:30, at the George M. Cohan Theater, the new season will begin.

It is Mr. Zuro's plan to have these concerts bi-monthly, and, as conductor, will have ninety men in his orchestra, which has been named the Sunday Symphonic Society. The personnel contains many names well known and long associated with the most prominent orchestras. No doubt the volume of tone and the quality will be of a superior order. The program will last about one hour and a half, as last year, will include a soloist, a speaker and orchestral selections. Among the new works which Mr. Zuro promises is the Thunderbird Suite of Cadman's.

Estelle Liebling Pupils in Church Position

Celia Branz, contralto, and Beatrice Belkin, soprano, have both been engaged as soloists at the Temple Emanuel in Bayonne, N. J. Miss Belkin is a member of the solo quartet at the Temple Emanuel, New York.

BOSTON

(Continued from page 5)

and impassioned tonal epic that Beethoven doubtless intended it to be.

Fauré's genius is best exemplified in his songs and chamber music. From the little that he wrote for orchestra, Mr. Koussevitzky chose the grave and stately prelude to Penelope and the highly sensitive and melancholy elegy for cello and orchestra, the cello part being played with fine taste and great skill by Jean Bedetti, the solo cellist of the orchestra. Since Ravel is perhaps the most celebrated pupil of Fauré, he was fittingly represented, the work chosen being three orchestral fragments from his highly fanciful and brilliantly written ballet, *Daphnis et Chloé*.

PAUL CHERKASSKY MAKES FAVORABLE IMPRESSION

Paul Cherkassky, violinist, gave a recital, December 2, in Jordan Hall. He merits praise for his unhackneyed program, in detail as follows: Sonata, Kuula (first time in America); La Folia, Corelli-Leonard; Bongo, Mozart-Kreisler; En Bateau, Debussy; Danse Caractéristique and Berceuse, Sibelius (first time in America); Rondo Capriccioso, Saint-Saëns.

Mr. Cherkassky was formerly concertmaster of the Petrograd Opera and of the Helsingfors Symphony Orchestra. He is at present in the first violin section of the Boston Symphony. His playing disclosed a commendable technique, adequate to the demands of his music, a rich tone and musicianship of a praiseworthy nature. Kuula's sonata is a well written work, though hardly a significant contribution to violin music. Happy in his choice of songful thematic material, generally of an agreeable folk flavor, the young Finnish composer who met an untimely death a few years ago, falls down in the elaboration of his ideas. The result is a series of loosely connected lyric passages, episodic in character and without true distinction. In all fairness, however, it should be stated that his music falls pleasantly on the ear and was well received. Mr. Cherkassky's audience was warmly appreciative throughout the evening.

A word of praise should be given Arthur Fiedler, who proved anew the sterling qualities as pianist and accompanist which he possesses. His work in the exacting piano part of the sonata was truly noteworthy.

GITTA GRADOVA WINS FAVOR.

A piano recital of uncommon interest was given here December 6 by Gitta Gradova, who demonstrated her valuable qualities in the following program: Concerto in the Italian Style, Bach; Fourth sonata—Danse Langue—Prelude in F sharp minor, Scriabin; Intermezzo—Hopak, Moussorgsky; Study in C sharp minor, Valse Brillante in A flat minor, Chopin; Tango—Seguidilla, Albeniz; Tragedy Fragment, Medtner; Mephisto Waltz, Liszt.

Miss Gradova gave ample evidence that she is a brilliant technician with a gift for eloquent expression, via the piano. A mistress of technique and nuance, she proved equal to every demand made on her by a difficult program. Sensuous and introspective, she scales the heights and plumbs the depths of emotional expression. There is no middle ground for her. The emphasis of under-statement is a virtue alien to her spirit. Nevertheless and notwithstanding, her playing has movement, vitality, feeling—all in all, an artist well worth hearing. An audience of good size was keenly appreciative throughout the afternoon.

BEATRICE MARTIN PLEASES.

Beatrice Martin, soprano, gave a recital here December 1 in Jordan Hall, when competently assisted by Ralph Angell, accompanist, she was heard in the following program: By Dimpled Brook and Under the Greenwood Tree (Arne), The Willow Song (Time of Elizabeth), Del Mio Core (Haydn), Er, der Herrliche von Allen, Intermezzo, and Die Lotosblume (Schumann), Botschaft (Brahms), Erstes Liebeslied eines Mädchens (Hugo Wolf), Sweet Wind That Blows (Chadwick), The Sea (MacDowell), The Sleep that Flits on Baby's Eyes (Carpenter), In a Myrtle Shade (Griffes), Rhapsodie (Campbell-Tipton), Aria (from Le Cid), Pleurez! pleurez, mes yeux! (Massenet), L'Ane Blanc (Hüe), Le Moulin (Kroechlin), Le Moulin (Pierne), Recueillement (Debussy), Le Printemps (de Banville).

Miss Martin has a light voice of lovely natural quality and good range. She has been well trained and uses her voice skillfully. Although at her best in operatic pieces, it may be said her singing is generally characterized by fine diction and by dramatic and musical understanding. An attractive stage presence contributes to the pleasure afforded by her art and she was well received.

BRAILOWSKY WINS FAVOR.

Alexander Brailowsky, Russian pianist, played here for the first time on December 1, in Jordan Hall. His program in-

cluded the sonata in B minor and sixth rhapsody of Liszt, and numbers from Chopin, Moussorgsky and Stravinsky.

The writer heard Mr. Brailowsky give a beautiful performance of the Mozart concerto with the Colonne Orchestra in Paris a few seasons ago. That performance was marked by repose, elegance and rare beauty of tone, leaving an exceedingly favorable impression of a poetic, highly sensitive pianist. On the occasion of his debut in this city, however, he chose to display his abilities as an interpreter of music that is emotional, dramatic, rhetorical in its mood. In this he was successful, thanks to his notable command of tone and technique, although occasionally led into extravagances by an excess of zeal. Generally speaking, we prefer him in Mozart. But his audience, a keenly appreciative one, appeared to enjoy everything and responded accordingly.

HAYES SINGS TO CAPACITY.

Roland Hayes gave his second Boston recital of the season in Symphony Hall, Sunday afternoon, November 30, before a crowd that completely filled the auditorium. He exhibited his highly pleasurable virtues of voice, skill and interpretative genius in a program comprising arias out of Bach, Beethoven and Handel; songs by Wolf, Brahms, Schönberg, Rachmaninoff, Quilter and Santoliquido, and the customary group of negro spirituals. Needless to add, the audience was insatiate in demanding encores, and Mr. Hayes, as usual, was generous in granting them.

LOIS MAIER IN RECITAL.

Lois Maier, pianist, gave her first Boston recital on Saturday afternoon, November 29, in Jordan Hall. She exhibited her abilities in a refreshingly unhackneyed program, in detail as follows: Irish Tune from County Derry (Grainger), Capriccio (Brahms), Italian Concerto (Bach), The Pensive Spinner (Ganz), On Wings of Song (Mendelssohn-Liszt), Etude, Nymphs at the Spring (Jou), five Cuban dances—Why, eh? Weep No More, Danza, The Jealous One, Danza (Cervantes), ballade in A flat (Chopin).

Mme. Maier demonstrated that she could be an admirable pianist in her own right as well as be the wife of one, viz., Guy Maier. For she gave ample evidence that she has already a serviceable technique at her command, a tone that is generally beautiful, and conspicuous musical understanding. Mme. Maier has a sensitive regard for structure, and beauty of phrasing follows as a matter of course. She has repose, too, and a fine sense of style. One hopes to hear her in a program calling for a greater range of emotional expression. Mme. Maier was warmly received.

MARCEL DUPRÉ HEARD.

Marcel Dupré, justly celebrated French organist, gave a recital November 28, in Jordan Hall. To a program drawn from classic and modern composers Mr. Dupré added the improvisations which have contributed to his fame. He displayed again his unflinching technical resource and his mastery as musician. A keenly appreciative audience applauded him throughout the evening.

STRATTON SINGS.

Charles Stratton, tenor, gave two recitals here recently—one at the Harvard Musical Association, November 21, and another at the St. Botolph Club, November 23. These recitals opened the musical season at both clubs, and both were re-engagements for Mr. Stratton.

ONDRICEK PUPILS HEARD.

The first of a series of recitals to be given this season by the Ondricek School of Violin Art took place on November 24 in Recital Hall at the N. E. Conservatory. Those who participated included John Brigandi, Sophie Warsaw, Clara Cumeras, Mario Pero, Helen Morris, Max Slosberg, Alice Canfield, Leonidas Larosse, Muriel French, John De Stefano, Anna Solomon, Sonya Levin, Anton Kovar, Helen Coombs and Henry Volk. Gladys Posselt and Mr. Ondricek accompanied the violinists. The program was interesting and well varied, and the concert was an altogether auspicious beginning for Mr. Ondricek's ambitious plan of recitals.

J. C.

New York Oratorio's Annual Messiah

The Yuletide season will be marked musically this year, as usual, with two performances by the New York Oratorio Society of Handel's *The Messiah*. The first, incidentally the hundredth time the Society has rendered this work, will be given on Christmas night at eight o'clock at Carnegie Hall. The one hundred and first performance will take place on Saturday evening, December 27, both under the direction of Albert Stoessel.

These two concerts mark fifty-one years of musical activity on the part of the society. The first performance took place in the old Steinway Hall on December 25, 1874.

The soloists are as follows: Mabel Garrison, soprano;

Nevada Van Der Veer, contralto; Alma Kitchell, contralto; Allen McQuhae, tenor, and Arthur Middleton, bass.

Bernice Frost, Pianist, Coach, Accompanist

Bernice Frost, pianist, coach and accompanist, received the degree of Bachelor of Music at the Wesleyan University at Mitchell, S. D., and also is a graduate of the New England Conservatory of Music, where she finished the four years' course in two years. During her period of study Miss Frost occupied the following positions: Director of music at Notre



BERNICE FROST.

Dame Convent, director of piano department for four years at the Dakota Wesleyan University, conducting seven consecutive sessions of summer school work in this institution. She has toured with the Metropolitan Trio and as musical director with a light opera company. Recently she has been appearing in and around New York as pianist and accompanist. She also is doing considerable coaching.

Among the excellent press notice which Miss Frost has received appear such phrases as "perfect clarity and brilliancy," "richness and deep feeling," "clean-cut phrasing," "unusual endurance," "precise rhythm," "unusually attractive stage personality" and "keen knowledge of classic style."

Miss Frost will tour in South America during February and March.

Landowska with Philadelphia Orchestra

Wanda Landowska will appear at the Biltmore Musicales in New York on December 19. On December 26, 27 and 29, she will appear with the Philadelphia Orchestra in Philadelphia.

AT LAST!
A SINGER'S CIGAR

A real mild smoke which will not injure the voice, especially made for singers.

Highly recommended by leading artists.

Sold in Boxes of 50, at \$7.50 Per Box

Send all orders by mail to

J. LEWIN
Manufacturer

261 East 122nd St.
New York City

AGNES BRENNAN
Concert Pianist and Teacher
Artist-Teacher at Marymount College
Tarrytown-on-the-Hudson, N. Y.
Studio: 452 Riverside Drive, New York City. Tel. 4720 Cathedral

EMILY ROSEVELT
SOPRANO
CONCERTS RECITALS ORATORIOS
Now Booking for 1924-25 Season
Address: 250 West 57th St., New York City

H. NEVILL-SMITH
VOICE SPECIALIST
NOW IN NEW YORK
Burrows Studio: 40 W. 94th St. Tel. 9254 Riverside
HEIZER MUSIC SCHOOL
Direction of Mr. and Mrs. Frederick Heizer
SIOUX CITY, IOWA 1215 Douglas Street

VIRGINIA CARRINGTON THOMAS
Mus. Bac., A. A. G. O.
Concert Organist
BOOKING FOR 1924-25 RECITALS
562 Fifth Avenue, New York

OPPORTUNITIES

AVAILABLE—the long experience of a man capable of organizing or managing music schools; of good personality; familiar with all branches; speaks several languages. References exchanged. Address "G. A." care of MUSICAL COURIER, Chicago Office, 220 South Michigan Blvd., Chicago, Ill.

ITALIAN LESSONS by a college graduate of Rome, Italy. Coaching and diction to vocal students and professional singers a specialty. Instruction given at studio or at pupil's residence. Antonietta Stabile, 1567 Fulton Avenue, Bronx, N. Y.

VIOLINIST for Concert Company. Must be: Dashing, Young, Good Looking and Fine Artist. Send full particulars, photo, copy of press notices to "B. G." care of

MUSICAL COURIER, 437 Fifth Avenue, New York.

LARGE, ATTRACTIVE STUDIO for rent by hour or day. Mason & Hamlin Grand. Centrally located. Benjamin, 29 West 47th St., New York. Telephone Bryant 6732.

ACCOMPANIST AVAILABLE—Young Englishman, experienced, vocal and instrumental. J. C. Bird, 80 Beach Street, Bloomfield, N. J. Telephone Bloomfield 2933-J.

ORGANIZERS WANTED—Music Lovers' Tour to Europe July 2-August 31, 1925. Visiting homes of famous musicians, attending music festivals, etc., unequalled advantages for teachers, students of music

and music lovers. Write promptly to O'Donnell-Murray Tours, Hotel Times Square, 43rd Street, New York City. Tel. Lackawanna 6900.

FINE MUSICIANS, teachers of Voice, Piano, Violin, needed for September, 1925, vacancies. Engagements are made early. No registration fee. Address The Interstate Teacher's Agency, Macheca Building, New Orleans, Louisiana.

WANTED the address of Harold A. Loring. Any reader knowing the whereabouts of Mr. Loring will please communicate with "L. J. G." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

COMPOSER WANTED who will furnish the music for song poems which are on

the order of popular songs of today. Address "K. R. A." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

CELLO FOR SALE—FINE CONCERT INSTRUMENT, ONLY ARTIST CAN APPRECIATE; SACRIFICE, \$500.00. CALL MORNINGSIDE 8143.

The Vanderbilt Studios

Choice, large studios, at the Washington Square Branch. An ideal location, fifteen minutes from 42nd Street. Two large studio vacancies at 13-15 East 58th Street near Fifth Avenue. Resident studios with private baths, \$12.00. Studios with Steinway grand pianos for part time use. Club-like atmosphere, distinction as to telephone and desk service. Main office, 15 East 58th Street, Vanderbilt 6998.

Mrs. Mabel Doble-Scheele, Proprietor
13-15 E. 58th St. 37-39-41 W. 9th St. 150 E. 57th St.
Vanderbilt 6998 Maymont 1391 Lexington 19178



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

THE BROWN MUSIC LIBRARY IN BOSTON

"Recently I read about the legacy Mrs. Gardiner, of Boston, left to the Brown Music Library of Boston, and would be glad to know something about it. I have tried to find some mention of it in books about libraries and have also asked a friend to send me a circular from Boston, but the Public Library, with which the music library is connected, had no printed matter on the subject. Can you tell me anything in regard to it?"

In 1894, Allen A. Brown of Boston presented his collection of music to the Boston Public Library, upon the completion of the present building in Copley Square. Mr. Brown was a native of Boston, born July 26, 1835. Educated in the public schools of that city, he entered Harvard University in 1856, having been prepared for college at the Roxbury Latin School. While a student he was prominent in musical affairs and began collecting a library of musical scores, the nucleus of the Allen A. Brown Music Library. He specially collected operas,

oratorios, orchestral music, chamber music, part songs for male voices, and programs of concerts in Boston. His aim was to make a good working library for the musical student as well as for the general public. One of the items is the manuscript score of an opera by Louis Spohr, Alrura, of which musical dictionaries say that only the overture exists. There is also an autograph orchestral score of Coleridge Taylor's *Hiawatha's Wedding Feast*.

There were certain conditions connected with the gift, among them that the collection was to be used for reference only, and the books could only be used in the room on the third floor of the library building; a catalogue was also to be issued by the trustees of the library. From 1894, when the collection was presented, up to within a year or two of Mr. Brown's death in October, 1916, he added to the library at the rate of three hundred volumes a year. The collection, which at first consisted of 13,135 volumes, has increased to 15,310. A catalogue was issued between the years 1908-1906, in four volumes.

EXPONENTS OF CHAMBER MUSIC

"I should very much like to know the names of the leading exponents of chamber music in America, particularly those native in New York City. By 'exponents of chamber music' I mean organizations like the Flonzaley and Kneisel quartets. Also, any information you may have concerning the musical public's attitude towards this form of musical expression in recent years, and any other information of interest on this subject will be appreciated. I shall be deeply grateful for a reply at your earliest convenience."

There are, of course, a great many chamber music organizations here besides those you mention. For instance, the New York Chamber Music Society, Carolyn Beebe, director; the Beethoven Association, which devotes itself mostly to chamber music; the Letz Quartet, the Lenox Quartet, the New York Trio, the Elschuco Trio, the Festival Quartet of South Mountain, Mischa Elman's new quartet, and various other organizations. It may be said that the public interest in chamber music programs seems to have increased within the last few years rather than otherwise.

A BRIEF QUESTIONNAIRE

"I enclose a brief questionnaire and self addressed envelope. Will you be good enough to fill out the former and return it to me, in order to settle a moot question? I feel that I am right as usual (?) but these skeptical girls are a bit difficult to convince at times. Has the San Carlo Company ever visited Europe? Has Josephine Lucchese ever sung in Europe? If so, when?"

Fortune Gallo's San Carlo Opera Company has never visited Europe. Josephine Lucchese has never sung in Europe.

Olive Klein Praises Children's Songs

Olive Kline writes enthusiastically regarding Mrs. Laura Giese Gray's Ten Mother Goose Nursery Rhymes. These tiny selections are irresistible in their melody and the simple arrangement in which the composer has adapted them for the child. Miss Kline's letter is as follows:

Your delightful little nursery songs reached me today and I find them simply fascinating. They are so singable—just the kind a child, once hearing, would not forget. I shall hope to have the pleasure of recording some of them for the Education department of the Victor Talking Machine Company.

With best wishes for your success, believe me,

Most cordially,

(Signed) OLIVE KLINE.

Marguerite Potter's Opera Recital

Marguerite Potter soprano, has received many flattering comments on her singing. For instance, P. W. Spurgeon, of the Evening Sun, said: "I have heard Thais at the opera many times. Never did I dream it held such hidden beauties. It was marvelous." And Mary Turner Salter, noted composer, had this to say: "You should have been an actress. Your Thais was wonderful and so uplifting." Mrs. William Rogers Chapman, president of the New York Rubinstein Club, stated: "Your Thais was absolutely flawless."

To Cara Verson

Cara Verson played in Springfield, Ill., on November 14, and later in November and early in December was heard in Ohio, Pennsylvania and West Virginia.

Miss Verson, who specializes in the moderns, has a decided ability for interpreting the music of these composers in such a way that what seems a strange, many times vague, tangle of harmonies and dissonances, under her fingers is unraveled and takes on a new meaning, being as readily understood as the more familiar classic and romantic composers.

Miss Verson is using, among other interesting new compositions this season, the Scheherazade of Szymanowski. This composer has gone a step farther even than Scriabin in his piano compositions, and the Scheherazade is a veritable symphonic poem for piano, gorgeous in color.

The following poem was written by an admirer of Miss Verson, and was dedicated as follows: "For Cara Verson in remembrance of many lovely days in fairy Berchtesgaden, and of Karol Szymanowski's Multicolored Scheherazade played under such trying circumstances."

SCHEHERAZADE.

Lilac and purple they sway and sway,
Purple and crimson on they clash and sway,
Sche : he : ra : za : de! Sche : he : ra : za : de!

Red gold from violins,
Flame gold from silver horns;
Red gold from violins,
Flame gold from trumpet lips:

Sche : he : ra : za : de! Sche : he : ra : za : de!

Scarlet and purple they sway and sway,
Crimson and scarlet they clash and sway:
Sche : he : ra : za : de! Sche : he : ra : za : de!

Flight of the notes, flight of the notes,
Shrill, piercing,
Flight of the notes,

Drum thumping, drum thumping;
Sche : he : ra : za : de! Sche : he : ra : za : de!

Scarlet and crimson they whirl and sway,
Crimson and scarlet they sway and die;
Sche : he : ra : za : de! Sche : he : ra : za : de!

Purple and crimson they sway and die,
Purple and crimson they sway and die;
(Soft flight of notes, silver alarms)
Sche : he : ra : za : de! Sche : he : ra : za : de!

Lilac and purple they clash and sway,
Lilac and purple they sway and die:
(Tremble of drums, soft gold of strings)
Sche : he : ra : za : de! Sche : he : ra : za : de!

ROLAND WEBER, July 28, 1924.

Flonzaleys Give "Perfect Musical Evenings"

The following letter received by Loudon Charlton, manager of the Flonzaley Quartet, from R. H. Linkins, of the Illinois State Normal University, Normal, Ill., needs no further comment:

My dear Mr. Charlton:

I have only a few minutes this morning but I wish to write you briefly concerning the concerts which the University community has just enjoyed. The Flonzaley Quartet is far beyond my power of description to adequately praise. I think I can best tell you how I feel about it by simply saying that the two concerts which I heard last week were the two most perfect musical evenings which I have ever spent. So far as I have been able to discover the whole community feels as I do concerning these concerts. Let me thank you most sincerely for making it possible for us to have such musical treats as we have just enjoyed.

Very sincerely yours,

(Signed) R. H. LINKINS.

Matchless
MILTON
PIANOS

*An Instrument
of Pleasing Tone
and Touch that
Any Student can
Afford to Buy*

Endorsed by Musical Celebrities

MILTON PIANO CO.
New York

**Do You Study Singing?
Are You Making Progress?
If Not, Why?**

Read—"THE SECRETS OF SVENGALI"
By J. H. DWIG
And You'll Find Out
\$2.00 at all Music Dealers and Booksellers
Published by James T. White, 70 Fifth Ave.,
New York City

The Steinert Pianoforte
THE EXCLUSIVE
PIANO

**M. STEINERT & SONS, Steinert Hall, 162 Boylston St.
BOSTON, MASS.**

BUSH & LANE
HOLLAND, MICH.

WING & SON, Manufacturers of the
WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

LESTER PIANO

**ONE OF THE
OLD MAKES**

P H I L A D E L P H I A

BALDWIN

Cincinnati

The
**DAVENPORT-TREACY
PIANO**

*Built for the Studio-Delightful
in Tone and Touch-Moderate in Price*

Davenport-Treacy Piano Co, New York

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Warerooms: } Steinway Hall, 107-109 East 14th Street, New York
} Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

Everywhere recognized as musically the most beautiful piano the world has ever known.

MASON & HAMLIN CO.

BOSTON - NEW YORK

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

A.B. Chase

America's Finest Piano

The Celco Reproducing Medium may now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., *Division* United Piano Corporation

Executive Offices: NORWALK, OHIO

The
Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For fifty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metropolitan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

*The Autopiano Company,
623 West 50th Street,
New York City.*

DEAR SIRS—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

629 West 50th Street

New York

MUSICAL COURIER

Weekly Review OF THE World's Music



A · L · F · R · E · D
M I R O V I T C H

CELEBRATED RUSSIAN PIANIST WHO AFTER A
SERIES OF BRILLIANT EUROPEAN TRIUMPHS HAS
RETURNED FOR HIS FOURTH TOUR OF AMERICA

Chickering Exclusively

Ampico Recordings

